

**DEVELOPMENTALLY APPROPRIATE STRATEGIES OF TEACHING
MUSIC IN SELECTED PRIMARY SCHOOLS IN ASHANTI REGION OF
GHANA**

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DECLARATION

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**DEVELOPMENTALLY APPROPRIATE STRATEGIES OF TEACHING
MUSIC IN SELECTED PRIMARY SCHOOLS IN ASHANTI REGION OF
GHANA**

I declare that the above thesis is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete reference.

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I further declare that I have not previously submitted this work, or part of it, for examination at the University of South Africa for another qualification or at any other higher education institution.

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Date: 6th January, 2020

ABSTRACTS

In Ghanaian primary schools, music is a compulsory study area which is taught by generalist teachers. However, information is deficient on the strategies teachers use to implement the music curriculum. The aim of this study was to determine how teachers organise musical learning experiences in terms of developmentally appropriate practice (DAP) for lower primary school pupils. DAP is an educational concept which refers to teaching strategies that consider children's age, abilities, interests and experiences, to help them achieve challenging and achievable goals. The study was underpinned by the concept of teaching within the context of constructivist theory. Qualitative Interpretative Phenomenological Analysis and ethnographic research methods were used to find answers to the research questions. Data were collected by means of observations, interviews and document analysis.

Singing, movements and the playing of improvised instruments (although they constitute only a part of the planned music curriculum in the Creative Arts syllabus) dominate the music activities provided in the schools. In fact, unplanned music activities dominate planned music lessons due to teachers' perceived lack of adequate training to teach music, the non-application of ICT in teaching, a lack of teaching and learning materials, unsuitable physical conditions for teaching, lack of motivation and support to teach, and lack of time to teach music because of the emphasis on meeting the targets of teaching and assessment in core subjects. Strategies the teachers adopt to overcome the challenges they encounter in teaching music include collaboration with their colleagues in planning, teaching and integrating music into most classroom activities and drawing on pupils' expertise in teaching and learning. It is recommended that teachers be given in-service training, that specialist teachers be used, and that adequate teaching and learning materials be provided, as well as support for teachers to integrate ICT in teaching music. Limitations associated with the study make generalisation of the findings impossible. A larger sample from various primary schools within the Ashanti region of Ghana should be considered for further research. Functional integration of music in the other subject areas within the Ghanaian context should also be explored and further studies should be conducted about the application of developmentally appropriate practice in teaching music in the lower-primary classroom.

ISIFINQO

Ezikoleni zamabanga aphantsi zaseGhana, umculo uyindawo eyimpoqo yokufunda efundiswa ngothisha abajwayelekile. Kodwa-ke, ulwazi alwanele ngamasu othisha abawasebenzisayo ukwenza izifundo zomculo. Inhloso yalolu cwaningo kwakuwukuthola ukuthi othisha bahlela kanjani amava okufunda omculo ngokwendlela efanelekile yokuthuthuka (NET) yabafundi bezikole zamabanga aphantsi. NET ingumqondo wezemfundo obhekisa kumasu okufundisa abheka iminyaka yezingane, amakhono, izintshisekelo kanye nezipiliyoni ezithile, ukuzisiza ukuthi zifeze izinhloso eziyinselele futhi ezingafinyeleleka. Ucwangingo lwalusekelwa ngumqondo wokufundisa ngokwengqikithi yethiyori yokwakha. Ukuhlaziywa Okufanelekile Kokuhunyushelwa Kokubukeka Kwabantu nezindlela zokucwaninga ngobuzwe zisetshenzisiwe ukuthola izimpendulo zemibuzo yocwaningo. Kuye kwaqoqwa imininingwane yolwazi ngokubheka okwenzekayo, izinhlolekhono kanye nokuhlaziywa kwemibhalo.

Ukucula, ukunyakaza nokudlalwa kwezinsimbi ezithuthukisiwe (yize ziyingxenye nje kuphela zekharikhulamu yomculo ehleliwe kusilabhasi Yezobuciko Bokuzenzela) kulawula imisebenzi yomculo enikezwe ezikoleni. Empeleni, imisebenzi yomculo engahlelwanga ilawula izifundo zomculo ezihleliwe ngenxa yokungabi bikho kothisha abaqeqeshwe ngokwanele ukufundisa umculo, ukungasetshenziswa kwe-ICT/Ezobuchwepheshe ekufundiseni, ukuntuleka kwezinto zokufundisa nokufunda, izimo ezezibambekayo ezingafanelekile zokufundisa, ukungabi nogqozi nokusekelwa ekufundiseni, nokungabi nesikhathi sokufundisa umculo ngenxa yokugcizelelwa ekuhlangabezani nezinhloso zokufundisa nokuhlola ezifundweni ezibalulekile. Amasu othisha abawasebenzisayo ukunqoba izinselelo abahlangabezana nazo ekufundiseni umculo kufaka phakathi ukusebenzisana nozakwabo ekuhloleni, ukufundisa nokuhlanganisa umculo emisebenzini eminingi yasekilasini nokudweba ubuchwepheshe babafundi ekufundiseni nasekufundeni. Kunconywa ukuthi othisha banikezwe ukuqeqeshwa emsebenzini, ukuthi kusetshenziswe othisha abangochwepheshe, nokuthi kuhlinzekwe ngezinto ezanele zokufundisa nokufunda, kanye nokuxhaswa kothisha ukuze bahlanganise i-ICT/Ezobuchwepheshe ekufundiseni umculo. Ukulinganiselwa okuhambisana nesifundo kwenza ukuthi okwenziwa jikelele kokutholakale kungenzeki. Isampula elikhudlwana elivela ezikoleni ezahlukahlukene zamabanga aphantsi esifundeni

sase-Ashanti eGhana kufanele licatshangwe ukuqhubeka nocwaningo. Ukuhlanganiswa kokusebenza komculo kwezinye izindawo ezingaphansi komongo waseGhana nakho kufanele kuhlolwe futhi kufanele kuqhutshekwe nezifundo ezimayelana nokusetshenziswa kwenqubo efanelekile yentuthuko ekufundiseni umculo ekilasini lamabanga aphansi.

ABSTRACT (Xhosa)

Kwizikolo zaseGhana zamabanga asezantsi, kususinyanzelo ukufundisa umculo, kwaye oku kwenziwa ngabafundisi ntsapho okanye ootitshala abafundisa yonke into. Noxa kunjalo, akukho lwazi lwaneleyo ngamacebo asetyenziswa ziititshala ekufundiseni ikharithulam yomculo. Injongo yesi sifundo kukuqwalasela ukuba iititshala zikulungiselela njani ukufundisa ngendlela yophuhliso olufanelekileyo (iDAP) kumabanga asezantsi. Le DAP nesisishunqulelo sesiNgesi sebinza elithi *developmentally appropriate practice*, yingcinga yezemfundo emalunga namacebo okufundisa athathela ingqalelo ubudala bomntwana, izinto akwaziyo ukuzenza, umdla namava akhe, ukuzeancedwe ekufezekiseni iinjongo ezicela umngeni nezinokufikeleleka. Esi sifundo sisekelwe yingcinga yokufundisa ephuma kwimeko yengcingane yokuzakhela ulwazi. Iimpendulo zophando zifunyenwe ngokusebenzisa iindlela zophando ngokuxoxa nokutolika iimeko ezahlukeneyo (*Qualitative Interpretative Phenomenological Analysis*) kunye nokuqwalasela inkcubeko. Iinkcukacha zolwazi okanye idatha, ziqokelelwe ngokujonga okuqhubekayo, udliwano ndlebe nokuphengulula imibhalo ekhoyo.

Ukucula, ukushukuma nokudlala izixhobo zomculo ezingoozenzele (nangona ziyinxalenye yekharithulam ecetywayo yobuGcisa Bokuzenzela) kudlala indima eyongameleyo kwimisebenzi yomculo eyenziwa ezikolweni. Xa sithetha inyaniso, into eyenzekayo ekufundiseni umculo yimisebenzi engacetywanga ezifundweni ngenxa yokuba ootitshala abaqeqeshekanga kakuhle ekufundiseni umculo, abusetyenziswa ubuchwepheshe ekufundiseni umculo, azikho izixhobo zokufundisa nokufunda umculo, iindawo ekufundiselwa kuzo azifanelekanga, inkxaso nenkuthazo yokufundisa umculo iyasilela kwaye lincinci ixesha lokufundisa umculo ngenxa yokuleqa ukufezekisa

imiqathango yokufundisa nokuhlola kwizifundo ezingoondoqo. Ekulweni nemingeni yokufundisa umculo, ootitshala babhenela ekusebenzisaneni nabanye ekwenzeni amacebo okufundisa nokubandakanya umculo kwimisebenzi yeklassi nasekusebenziseni ulwazi lwabafundi. Kucetyiswa ukuba ootitshala bafumane uqeqesho lo gama besebenza, kusetyenziswe ootitshala abaziingcali zomculo kwaye kufumaneke izixhobo ezifanelekileyo zokufundisa nokufunda, kuxhaswe ootitshala ekusebenziseni ubuchwepheshe xa befundisa umculo. Ukunqaba kolwazi okungqonge esi sifundo kwenza kube nzima ukugqiba jikelele ngokufunyanisiweyo. Mhlawumbi kunokuthathwa isampulu yophando enkulu kwingingqi yaseAshanti eGhana ukuze kwandiswe olu phando. Okunye okunokwenziwa kukuhlanganisa umculo nezinye izifundo ngokwemeko yaseGhana, kwaye kufuneka kuqhutywe izifundo ezithe chatha malunga nokusebenzisa iindlela zokufundisa ezinophuhliso olufanelekileyo ekufundiseni umculo kwiklassi yamabanga asezantsi.

KEY TERMS

Strategies of Teaching; Music Education; Generalist Teachers; Primary School; Lower Primary; Developmentally Appropriate Practice; Constructivist Theory; Qualitative Research; Participation in Music; Ghana.

DEDICATION

To my wife, **Ekua Segua Adjepong** and children (**Akosua Akuoko Adjepong, Akosua Korkor Adjepong, and Kwaku Nyamekye Adjepong**), for their understanding, support and encouragement.

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CHAPTER 1

INTRODUCTION

1.1 Background to the Study

The significance of music education in children's overall development has been a subject of debate among scholars and educationalists for some time now (see, for example, Dzansi-McPalm, 2007; Mark, 2000). It is considered to be basic, important and a vital part of children's growth and development, hence justifying its values and its inclusion in the school curriculum (Essa, 2003; Isbell and Raines, 2003; Jackman, 2005; Mills, 1995; Spodek and Saracho, 1994). Boamajeh and Ohene-Okanta (2000) assert that children's education is incomplete if they are denied music education. It is a creative and collaborative activity that builds self-esteem and confidence that can lead to lifetime enjoyment in children (Rowsell and Vinden 2016). The American Music Educators National Conference (MENC), now National Association for Music Education (NAfME) states that "successful experiences in music help all children bond emotionally with others through creative expression in song, rhythmic movement and listening experiences" (MENC n. d., 1). According to Rowsell and Vinden (2016, 3), "music helps children to develop their own creativity as well as other skills such as concentration, problem-solving and co-operation."

Children's understanding of musical concepts can, indeed, be developed by giving them the chance to learn through participation in various musical activities at levels consistent with their development (Jackman, 2005; Mayesky, 2002). On the playground, they engage in spontaneous singing, clapping, dancing and playing of musical instruments (Countryman, 2014; Dzansi, 2002) which are embedded with many experiences that are very significant to classroom music education (Dzansi, 2004). Vincente-Nicolas and Ruair (2014) have identified through their study that pupils prefer playing musical

instruments to reading and writing music. The inquiring nature of pupils and the revelations of their musical world bring to light how they could be engaged in the classroom. It presents an opportunity for teachers to “adopt the play method of music performance to achieve music literacy in their classrooms” (Dzansi 2004, 90). Dzansi explains further that teachers could allow their pupils to be co-teachers by inviting some of them to demonstrate their musical skills in the classroom for their peers to observe and imitate just as it happens in the playground.

As describes by Mills (1995), the teaching of music in the primary school is about pupils learning music and not teachers performing for them (pupils). Again, music education is for both teachers and pupils and, therefore, “the teaching skills that teachers use to facilitate children’s learning in mathematics, English, and so on can be applied to music too” (Mills 1995, 4-5). It is, therefore, important for lower primary school teachers to focus on what they can do by considering the teaching of music as the teaching of any other curriculum subject through the application of their general knowledge and skills of principles of teaching.

Dodge and Colker (1992) argue and strongly believe that exposing pupils to varieties of musical activities has a great impact on the three key development areas of cognitive, affective and psychomotor domains. This held belief requires teachers who can deploy developmentally appropriate musical materials and also employ varieties of teaching techniques and strategies (MENC, n. d.) to enhance pupils’ knowledge, skills and understanding in music.

In Ghana, generalist teachers are responsible for teaching all curriculum subjects in the primary school (Ampeh, 2011; Sarfo and Adusei, 2015), including music, which is not a stand-alone subject but forms one strand of the Creative Arts syllabus. Since music is a compulsory study area in Ghanaian primary schools, it is the responsibility of the generalist classroom teacher to provide musical learning experiences to pupils in the classroom. However, several reports of research studies indicate that generalist teachers in a significant number of countries, including their counterparts in Ghana, perceive themselves as not having sufficient training to teach music (Ampeh, 2011; de Vries, 2013; Rautiainen, 2015; Russell-Bowie, 2009; Sarfo and Adusei, 2015; Stunell, 2010; Welch and Henley, 2014; Wiggins and Wiggins, 2008). Mills (1995, 4), however, is of the view that generalist teachers “measure their musical competence by what they cannot do” rather than “what they can do”. This assertion parallels Stunell’s (2010, 79) declaration that generalist teachers accept as true that they cannot teach music “yet these same teachers felt able to teach other subjects where they did not perceive themselves to have strong subject-specific identity”. Drawing from these two statements, it is assumed that techniques, methods, and strategies generalist teachers use for teaching all other subjects can equally be applied to the teaching of music in the primary school.

Many debates and discussions have highlighted the impact of teaching strategies on students’ learning (Flolu and Amuah, 2003; Struthers, 1994). Investigating strategies generalist teachers adopt in teaching music in the lower primary classroom is, therefore, very necessary to identify the methods they employ as well as challenges they encounter during their teaching. The assumption here is to consider how to deal with identified challenges in order to assist generalist primary school teachers to improve upon their knowledge, skills, and understanding of teaching music.

For the above stated reasons, the need arises to examine music education in Ghanaian primary schools more closely, especially in the lower primary classes to determine the quality of music education taking place in the classrooms, and in particular, determine and assess teaching strategies adopted to provide musical learning experiences that meet the needs, interests and abilities of primary school pupils. In order to meet these learning characteristics of children, the teacher is required to provide effective teaching. An educational approach that underpins effective teaching and learning in the lower primary classroom is Developmentally Appropriate Practice (DAP).

Developmentally Appropriate Practice is a term coined and adopted by the North American National Association for the Education of Young Children (NAEYC) to refer to teaching strategies that consider children's age, interest, abilities and experiences to help them (children) achieve challenging and achievable goals (NAEYC 2009; Obidike and Enemuoh 2013). In the DAP environment, the teacher must understand individual pupils' differences "in order to design appropriate teaching strategies to develop the potential of each student" (Lee and Lin 2013, 108). Research indicates that the application of developmentally appropriate practice in the classroom setting through a supportive environment and social interaction enhances pupils' development and academic performance (Huffman and Peer, 2000; Kim, 2005; Lee and Lin, 2013). As an educational approach, DAP is very popular in the United States of America (NAEYC, 2009) and studies concerning teachers' beliefs regarding DAP are found in some other countries such as Taiwan (Lee and Lin, 2013) and South Korea (Kwon, 2004).

A developmentally appropriate environment for teaching and learning feature the constructivist theory. This theory is explained as the construction of knowledge based on past and present experiences through the assistance of a facilitator (Kalpana, 2014; Kim, 2005). The constructivist theory guide teachers as to how to provide musical learning experiences to pupils in the primary school.

Although some sources cited in this thesis are over two decades old, they provide valuable information that is very relevant for this study. For example, Manford (1996) and Mills (1995) touch extensively on the significance of music as part of pupils' education, growth and development. Spodek and Saracho (1994, 472) suggest that music education should "provide children with opportunities to listen to music, to learn to understand its elements, to reproduce these elements through singing and playing instruments, and to relate bodily movement to musical expression." This statement indeed constitutes the core of music activities in the primary school classroom hence, very relevant today.

1.2 Statement of the Problem

Some research has been conducted on the teaching of music in Ghanaian primary schools. Notwithstanding, I realised that information is deficient on strategies teachers employ for teaching music within the context of developmentally appropriate practice in the classroom. As a generalist teacher educator, my numerous encounters through informal conversations with in-service generalist primary school teachers during schools visits for supervision of teaching practices suggest diverse approaches to music education in the schools. Teachers express mixed feelings about teaching music. The majority of these teachers present any material they consider as music during teaching, without recourse to the Creative Arts teaching syllabus because they consider themselves as

having limited knowledge in interpreting the content of the subject's syllabus. Other teachers also assume that, because music is part of the Creative Arts timetable, they have no choice; they, therefore, do the best they can by selecting aspects of the content of the syllabus to teach.

Careful planning for effective teaching and learning constitutes a major feature in a developmentally appropriate teaching and learning environment. Pupils' tasks and learning should be carefully crafted and sequenced to provide "logical formats embedded in teacher-student communication that facilitate students' inductive construction of concepts and relationship" (Kozloff and Bessellieu, 2000, 3). Based on knowledge of this concept, some of these teachers seemed to be presenting materials during music lessons without considering the interests, abilities, age and the background experience of their pupils.

Previous research studies focused on the difficulties Ghanaian primary school teachers encounter in teaching the Creative Arts (a combination of various visual and performing arts subjects in one curriculum) and not specifically on what happens in the music classroom in terms of DAP. Ampeh (2011) and Boafo-Agyemang (2010) found in their research that many Ghanaian primary school teachers are not willing to teach the Creative Arts in their classrooms due to lack of knowledge and skills. Opoku-Asare, Techie-Menson and Ampeh (2015) also identified through a study that Ghanaian generalist teachers lack skills, knowledge and experience to provide learning experiences in the Creative Arts for lower primary pupils. These revelations suggest that there is a professional gap in terms of knowledge about current music education in Ghanaian primary schools.

1.3 Significance of the Study

This study seeks to shed light and provide insight into how current classroom musical activities may or may not correspond with children musical experiences and interests. The findings will provide knowledge that could guide teachers in addressing and managing pupil's expectations in the music classroom.

In order to help generalist teacher educators and education policy makers to adopt measures to enhance the quality of music education in terms of teaching in the primary schools, knowledge and understanding of teachers' beliefs and practices is needed. The information herein will also help drive appropriate changes and modifications concerning music education for pre-service generalist teachers.

1.4 Aims of the Study

This study attempts to assess the current practices of how generalist teachers in selected primary schools in the Ashanti Region of Ghana organise musical learning experiences in terms of developmentally appropriate practice to lower primary school pupils (classes 1 to 3 of age 6 to 8).

1.5 Objectives of the Study

The objectives of the study are:

- To examine and describe strategies teachers adopt in teaching music in the lower primary school
- To identify and describe teachers' beliefs about music education for children
- To identify and describe teachers' perceptions towards teaching music
- To assess the developmental appropriateness of the strategies teachers, adopt in teaching music

- To identify challenges and opportunities teachers encounter in teaching music

1.6 Research Questions

In view of the objectives, the following primary question is designed to guide the study:

- What strategies do generalist teachers employ for teaching music in the lower primary school?

The following secondary questions flow from the main research question.

- What beliefs and perceptions do teachers hold about the teaching of music?
- How developmentally appropriate are the teaching strategies teachers use for providing musical learning experiences for lower primary school pupils?
- What challenges do teachers encounter in teaching music?
- What opportunities are available to teachers for teaching music in the school apart from scheduled music lessons?

1.7 Context of the Study: Primary School Education in Ghana

This section is a presentation of an overview of general background information about the structure of primary school education in Ghana, the context in which this study was carried out. The information herein is adopted from the White Paper on the Report of the Education Reform Review Committee (WPRERRC) published by the Ministry of Education, Ghana in 2004 (WPRERRC, 2004).

1.7.1 Historical Perspective of the Current Educational Structure

In 2002, the government of Ghana decided to examine the country's educational system critically, as the existing structure had been identified to have failed to meet expectations in terms of coverage, quality, equality and economic utility. On the strength of this, the

former president of the republic, His Excellency John Agyekum Kuffour, inaugurated a committee on the 17th of January, 2002 to review the whole educational system with the aim of improving its responsiveness to current social, economic and cultural challenges. The twenty-one-member committee was chaired by Professor Jophus Anamuah-Mensah, the then Vice Chancellor of the University of Education, Winneba, Ghana.

The committee was specifically tasked to examine the structure of the entire educational system to identify issues affecting the development and delivery of education, access to different levels of the educational ladder, information and communication technology and distance learning, professional development, and the management and financing of education. The committee completed its work and submitted a report to that effect to the government in October, 2002, which was subsequently published in 2004 (WPRERRC, 2004). The government endorsed the recommendations of the report and implemented the following resolutions as applied to primary school education in 2007:

1.7.1.1 Resolution: A Continuous 11 Years Basic Education

Introduction of a new universal and continuous basic educational programme from age four to fifteen (hitherto from ages six to fifteen):

- i. Two year of Kindergarten education for ages four (4) to six (6)
- ii. Six years of Primary education for ages six (6) to twelve (12)
- iii. Three years of Junior High education for ages twelve (12) to fifteen (15)

This decision was expected to create a universal and compulsory basic education system for all citizens and was put in place with the purpose of exceeding the standards required

under the various international conventions on people's rights to which Ghana has subscribed, such as the United Nations Millennium Development Goals.

1.7.1.2 Resolution: Curriculum Subjects for Primary School

The Educational Review Committee identified a fundamental weakness in the form of too many curriculum subjects being offered in the primary school, so contributing to pupils' inability to acquire sufficient grounding in basic numeracy, literacy and social studies. The government accepted the recommendation that, in the primary school emphasis should be placed on literacy, numeracy and problem solving skills, and that creative arts comprising arts and crafts, music and dance, physical education, and information communication and technology should be taught as practical and hands-on activities.

Curriculum subjects currently being studied in the lower primary classes (classes 1 to 3 for ages 6 to 8) are Language and Literacy, Mathematics, Natural Science, Religious and Moral Education, Creative Arts (Visual Arts and Performing Arts), and Information and Communication Technology.

Subjects currently being studied at the upper primary (classes 4 to 6 for ages 9 to 12) are English Language, Ghanaian Language, Mathematics, Integrated Science, Citizenship Education, Religious and Moral Education, Information and Communication Technology, Creative Arts, and French.

1.7.1.3 Medium of Instruction

Teaching and learning in Ghanaian schools are guided by language policies that have been subjected to various reviews since gaining political independence in 1957 (Worlanyo, 2015). The 1974 language policy in education states that the child's first or home language should be used as a medium of instruction in the kindergarten and the lower primary (that is, kindergarten one and two, and from classes one to three), with English gradually becoming the medium of instruction from class four (Baffour and Amoah, 2015). This policy was changed to "English-only policy as medium of instruction" (Worlanyo 2015, 647) in 2002. According to the Government, the decision to change the existing policy was informed by realisation of abuse of the policy whereby some teachers never used English in the classroom resulting in students' inability to communicate effectively in English even by the time of leaving the Senior High School (for ages 15 to 18), and abysmal academic performance in other subject areas (Blege, 2017; Worlanyo, 2015).

Contrary to the adoption of "English-only policy as medium of instruction", the report of the 2002 educational review identified the need and importance of children's first home language as an effective communication tool for teaching early stage learners (WPPER, 2004). It is stated in the report that "Government accepts the recommendation that the children's first home language and Ghana's official language, English, should be used as the medium of instruction at the kindergarten and primary level" (WPPER, 2004, 27). Moreover, the United Nations Educational, Scientific and Cultural Organisation (UNESCO) advocate the use of children's first home language as medium of instruction in schools because of its effectiveness in creating a strong foundation for learning (Benson, 2004). The new policy as an offshoot of the 2002 review which is still in operation makes provision for the use of Ghanaian languages as the medium of instruction from Kindergarten one (1) and two (2), and Primary one (1) to

three (3), while introducing English gradually until Primary four (4) (Mensah et al., 2017).

In support of the policy of using Ghanaian languages as medium of instruction, the National Literacy Accelerated Programme (NALAP), a policy which gives prominence to the study and use of Ghanaian languages, was initiated in 2006 and implemented in 2009 in all kindergarten and lower primary classes across the country (NALAP, 2006). NALAP is a United States Agency for International Development (USAID) sponsored programme which adopted a bilingual approach to the teaching and learning of Ghanaian languages and English, with the focus of helping pupils to communicate effectively in the home language and as a step towards a smooth transition to speaking, reading and writing English (Baffour and Amoah, 2015), with the expectation of having impact on improved learning outcomes in other curricular subjects.

For the purpose of the NALAP, eleven indigenous Ghanaian languages (*Akwapim Twi, Asante Twi, Dagaare, Dagbani, Dangme, Ewe, Ga, Gonja, Kasem, Fante and Nzema*) have been developed to be used alongside English, which was inherited from the colonial master and considered as the only official language for government business (Baffour and Amoah, 2015). These dominant indigenous languages are distributed across the country and each primary school child is expected to speak and understand at least one and, therefore, is considered as their first home language.

Another purpose of using the home language in lower primary is to facilitate a smooth home-school transition and also make learning more meaningful to pupils who may not understand unfamiliar languages during the early stage in school (Worlanyo, 2015).

1.7.2 Management of Primary Schools

Primary school education in Ghanaian state or government schools is compulsory and free of charge to all citizens and permanent residents. The Ghana Education Service (GES) (with offices at the Regional, Districts, Municipal, and Metropolitan levels which operates under the Ministry of Education) is tasked with the responsibility of ensuring that each primary school is staffed with professionally trained teachers who possess the requisite knowledge and skills for teaching, and supplied with adequate teaching and learning materials. The provision of infrastructure and equipment is the responsibility of the various local Metropolitan, Municipal and District Assemblies in which the schools are located. These organisations, in collaboration with the Ghana Education Service under the Ministry of Education, inspect, evaluate, monitor and supervise educational services and activities in all primary schools in their catchment areas to ensure that standards of performance in teaching and learning are constantly assessed and maintained.

Each primary school is headed by a head teacher who is appointed by the Ghana Education Service to oversee the day-to-day affairs of the school. Each classroom, especially the lower primary, is manned by a generalist teacher who teaches his or her pupils all the curriculum subjects. Paying teachers' salaries and financing education are the responsibilities of the central government through the Ministry of Education and the Ghana Education Service.

1.8 Music in the Ghanaian Creative Arts Syllabus

Music is a compulsory study area in Ghanaian primary schools. However, it is not a stand-alone subject but rather constitutes one strand of the Creative Arts curriculum (Curriculum Research and Development Division [CRDD] 2007). The Creative Arts consist of visual arts, sewing and performing arts (music, dance and drama). The syllabus

is designed for teaching traditional Ghanaian music and contemporary musical forms with an integration of dance and drama through composition, performance, listening and observation.

The focus of the Creative Arts syllabus is to provide pupils with the ability to think critically and to respond to performance, problem solving and socio-economic progress (CRDD, 2007). The general aims of teaching music as part of the performing arts are to help pupils to:

- Think critically and imaginatively
- Make, re-create and discover knowledge and learning.
- Develop a spirit of innovation, creativity and resourcefulness
- Develop practical skills and different modes of thinking
- Acquire skills to analyse and evaluate creative works and to recognise their personal aesthetic tastes as well as those of others
- Develop human and moral values such as tolerance, sharing, helping, concentration, discipline, self-confidence, co-operation, honesty, self-awareness, self-expression, teamwork and sense of judgement (CRDD, 2007).

With these aims in mind, the teacher's task is to develop and implement appropriate teaching strategies that will contribute effectively to the actualisation of these objectives for the primary school pupil.

The academic year is organised in three terms, with each term covering between twelve (12) to fifteen (15) weeks. Specific topics or contents of the Performing Arts are planned to be taught and learned within specific terms. Table 1.1 shows the structure of summary of the Performing Arts curriculum for primary school.

Table 1.1: Structure of the Performing Arts Syllabus (including music) for Lower Primary Schools.

Term	Primary 1	Primary 2	Primary 3
1	<ul style="list-style-type: none"> • Listening and observing artistic performance • Singing and dancing • Musical games. 	<ul style="list-style-type: none"> • Creating rhythms through sound exploration • Construction of musical instruments • Performing basic movement patterns • Using dancing space. 	<ul style="list-style-type: none"> • Creating and clapping rhythmic patterns • Analysing of performance • Acquiring instrumental skills.
2	<ul style="list-style-type: none"> • Sound exploration • Comparing sounds • Observing costumes for various dances, drama and music • Dramatising scenes through singing. 	<ul style="list-style-type: none"> • Creating variation in movement patterns • Creating movement patterns to a given rhythmic pattern • Suggesting costumes for dances, drama and music • Acquiring instrumental skills. 	<ul style="list-style-type: none"> • Creating dance movements • Using space, energy and balance • Selecting and determining the appropriateness of costumes and props • Verbal fluency and role acting.
3	<ul style="list-style-type: none"> • Playing the time-line of an ensemble • Performing basic movement patterns • Creating sounds • Creating rhythms to accompany known songs. 	<ul style="list-style-type: none"> • Story telling based on a given theme • Using singing voice • Listening to and analysing artistic performances • Creating contrasting rhythmic patterns. 	<ul style="list-style-type: none"> • Using singing voice • Identifying and discussing elements of music: dynamics, pitch and rhythm • Creating movements and gestures in dancing.

(CRDD, 2007. *Creative Arts Syllabus for Primary 1-6*)

As outlined in the table, teachers are supposed to plan lessons to cover all themes planned for a particular term to provide learning experiences to pupils in that particular term.

1.9 Training of Generalist Teachers in Ghana

In Ghana, teachers are prepared by various higher educational institutions. However, the Colleges of Education are specifically mandated to train generalist teachers, after which they are appointed and posted to teach in various basic schools in the country.

In the Colleges of Education, pre-service teachers follow a three year (six semesters) study programme for a total of sixty-five (65) credits for the award of Diploma in Basic Education (DBE). This certificate is awarded by the Institute of Education of the University of Cape Coast, Ghana, which acts as the examining body for all the Colleges of Education. The certificate is awarded on condition that candidates obtain a grade point average of 1.5 in all courses registered for, a successful completion of one-year practical training in teaching in a primary school setting, and completion of an action research project work during the practical training programme. Measurement and decision-making on the student's learning is done through both formative and summative assessments. Continuous (formative) assessment constitutes 40% of trainees' assessment on College base while external examination (summative) administered by the Institute of Education constitutes sixty per cent (*The Revised Syllabus for three-year Diploma in Basic Education* [RSDBE], 2014). The DBE qualifies newly trained teachers from the Colleges of Education to teach children between the ages of four to fifteen in the basic schools.

Depending on their background from the Senior High Schools, pre-service teachers follow various routes—General, Mathematics and Science, French, Early Childhood,

Mathematics and Technical—for the award of the Diploma in Basic Education. In the first two years of the DBE programme, students undertake courses in content and pedagogy of all curriculum subjects in the primary schools. In the third year, pre-service teachers are placed in various partner primary schools for practical training and experience in teaching under the mentorship of classroom teachers. As part of this practical training, student teachers conduct action research work under the supervision of a college assigned supervisor, after identifying any teaching or learning gap. Again, as part of their overall grade, student teachers build a teaching portfolio which is inspected periodically for assessment.

The one-year practical training session is also aimed at providing opportunity for college tutors, classroom teachers, head teachers of primary schools and government education supervisors to collaborate formally to support student teachers' professional development.

1.10 Music in Generalist Teacher Education

Music as a subject of study in Colleges of Education in Ghana forms part of the Performing Arts curriculum which consists of music, dance and drama (Revised Syllabus for three-year Diploma in Basic Education [RSDBE] 2014). The curriculum is, therefore, taught in an integrated manner.

There are at present, three Performing Arts courses being offered in the Colleges of Education in Ghana. The first, Elements of Music and Dance, is a core course and, therefore, compulsory to be taken by all pre-service teachers who take the general route during the second semester of the DBE programme. The other two courses, Principles and Methods of Teaching the Performing Arts 1 and 2 are pedagogical courses and are,

therefore, elective courses offered during the third and fourth semesters (RSDBE, 2014). Elements of music and dance become the only formal study of music by pre-service teachers who decide to take other elective courses in place of the performing arts pedagogical courses in the DBE programme.

1.11 The National Teachers' Standard for Ghana

Teacher education system in Ghana has, over the years, witnessed some reforms and restructuring to meet the demands of societal changes and, as a result, increase access to education at the basic level of education (Tawiah et al., 2017). In spite of this effort, performance in terms of pupils' learning outcomes has been of major concern to the society. Tawiah, et al. (2016) argue that the numerous reforms in teacher education in Ghana have not had any significant impact on pupils' learning outcome. In the process of analysing this concern, the Ministry of Education identified that part of this concern arose from a missing in the entire teacher education reforms and restructuring processes a set of common professional standards to serve as reference for teachers' practices (Tawiah et al., 2017). As a result of this, a National Teachers' Standards has been designed and developed by the Ministry of Education, Ghana to "set the minimum set of knowledge, skills, values, attitude, conduct, rights and obligations expected of a teacher working in early childhood, primary, junior high school and senior high school" (Tawiah et al., 2017, 5). In a further comment, Tawiah et al. (ibid) state that:

It is noteworthy that the National Teachers' Standards for training teachers in Ghana replaces the diversity of standards being used in different institutions offering initial teacher education and/or providing continuing professional development with a consolidated set of national standards to ensure that student teachers' training and development is guided by the same set of standards.

In effect, the Standard has been developed to serve as a tool that guides teachers, student teachers, teacher educators and all stakeholders in education in terms of what teachers

are supposed to know and will be able to do in terms of teaching, providing learning experiences for pupils, and managing the classroom and the school environment.

The Standard is underpinned by three main domains, each of which is divided into subdivisions: Professional Values and Attitude (professional development, community practice), Professional Knowledge (knowledge of educational framework and curriculum, knowledge of learners), and Professional Practice (managing the learning environment, teaching and learning, assessment) (Tawiah et al., 2017, 15).

1.11.1 The New Four Year Bachelor of Education Programme

In view of the above described phenomenon, a new four-year Bachelor of Education (B. Ed) curriculum based on the National Teachers' Standard has been designed and developed to be used by all Colleges of Education to train teachers for Ghana's basic schools (Ayikue et al., 2018). This new programme takes effect from 2018/2019 academic year and replaces the Diploma in Basic Education programme. It is, therefore, expected that students who are admitted into initial teacher training programmes in the various Colleges of Education during the year 2018 will qualify as teachers with Bachelor of Education in 2022.

The new Bachelor of Education curriculum is built on four pillars: subject and curriculum knowledge, literacy studies (Ghanaian language and English), pedagogical knowledge, and supported teaching in schools (Ayikue et al., 2018). The four broad areas "set out the essential knowledge, skills and understanding necessary for effective teaching" (Ayikue et al., 2018, 12) as defined and set out in the National Teachers' Standard document.

In terms of the supported teaching, pre-service teachers are supposed to undertake observation of teaching and learning activities in a school setting for a specified period

of time. After this, they are assisted by a mentor (classroom teacher) to plan and present lessons as part of their professional training (Ayikue et al., 2018).

The new curriculum for the four-year Bachelor of Education is made up of three special programmes: Bachelor of Education (Early Grade), Bachelor of Education (Primary) and Bachelor of Education (Junior High School) (Ayikue et al., 2018; Tawiah et al., 2016). Qualified teachers with the B. Ed (Early Grade) will be teaching pupils between the ages of four (4) to nine (9) years. Those who will qualify with the B. Ed (Primary) will teach learners between the ages of nine (9) to twelve (12) years, and the last, B. Ed (Junior High School) qualified teachers will also teach those between the ages of twelve (12) to fifteen (15) years (Ayikue et al., 2018; Tawiah et al., 2016).

1.11.2 Music and Performing Arts Courses in the New Bachelor of Education Curriculum

The full complement of courses for the new curriculum for preparing teachers from year two to year four of the Bachelor of Education programme is still being developed by the Institute of Education of the University of Cape Coast. However, the structure of the published outline of courses for the first year which is currently being implemented shows that music and performing arts courses are designated as core courses for early grade pre-service teachers and elective courses for primary and junior high school pre-service teachers. This indicates that it is compulsory for early grade pre-service teachers to offer all music and performing arts courses within the four-year Bachelor of Education programme while for the primary and junior high school pre-service teachers, they have the option of choosing music and performing arts courses among other courses for study.

1.12 Organisation of the Study Content

The structure of the research report follows the outline suggested by Bak (2004, as cited in Van Haute 2016, 30). Chapter one is the presentation of the introduction to the study. It highlights the background to the study and describes the statement of the problem. The chapter also outlines the aim of the study, the objectives of the study, the research questions, and the context in which the study is conducted. General background information about the structure of primary school education and the historical perspectives of music education in Ghanaian primary schools are captured. An overview of generalist teacher training in Ghanaian Colleges of Education, music in generalist teacher education in Ghana, and the primary school performing arts syllabus is also presented. The National Teachers' Standard for Ghana, the new four-year Bachelor of Education programme, and music and performing arts courses in the new B. Ed programme are also highlighted in Chapter One.

Chapter Two is the theoretical framework and the review of the literature related to the study. It presents an overview of the historical perspective of music education in Ghanaian primary schools, the socio-cultural values of music to children, the generalist teacher philosophy, generalist teachers' perceptions and beliefs about teaching music, the importance of music to children, and strategies of teaching music in the primary school. Also presented are notions of developmentally appropriate practices in the classroom, developmentally appropriate music education in the lower primary classroom, and challenges of teaching music.

Chapter Three is the presentation of the methodology adopted for this study. It explains the research design, the data collection instruments, the generalisation, reliability, and validity of the data collected, the data analysis procedure and the ethical issues embedded in the study.

Chapter Four is devoted to the analysis of the qualitative data gathered through interviews, observations and document study. The chapter begins with the analysis of background information of the settings in which these participants work, followed by the strategies teachers adopt in teaching music. The analysis continues with teachers' perceptions and beliefs about the importance of music education for children, and teaching music in the lower primary school, followed by developmentally appropriate strategies of teaching music, challenges of teaching music, and opportunities for teaching music.

The fifth chapter concludes the discussion and presents a summary of the main findings. The chapter suggests the findings' implications for generalist teacher education in music, presents recommendations for improving the conditions of music education in the primary school, and limitation of the study, and, finally, provides suggestions for further research.

1.13 Summary of Chapter One

Generalist teachers are responsible for teaching all curriculum subjects, including music, in primary schools in Ghana. Consideration of these teachers' concerns about music education suggests teaching strategies that do not align with developmentally appropriate practice, a teaching concept that considers the interest, abilities and background of the learner. Research studies in the area of developmentally appropriate music education in the Ashanti Region of Ghana are in deficient. This study attempts to assess the current practices of how teachers in selected schools organise musical learning experiences in terms of developmentally appropriate practice for primary school pupils. Findings of this research will provide knowledge that may guide decisions about music education in primary schools and in generalist teacher education. The context of this study: Primary

school education in Ghana, music in the Ghanaian Creative Arts syllabus, the structure of the Performing Arts curriculum for lower primary school, training of generalist teachers in Ghana and music in generalist teacher education are considered in this chapter. Also highlighted in this chapter are the New National Teachers' Standard for Ghana and the New Four Year Bachelor of Education curriculum based on the Teachers' Standard and implemented in the 2018/2019 academic year by the Colleges of Education for training of basic school teachers. Music and Performing Arts courses in the New Bachelor of Education Curriculum are also considered.

CHAPTER 2

THE THEORETICAL FRAMEWORK AND REVIEW OF RELATED LITERATURE

2.1 Introduction

This study aims at assessing the current practices of how generalist primary school teachers in selected schools in Ghana organise musical learning experiences for lower primary school pupils. It is also intended to address a gap in the literature regarding the strategies music teachers employ in terms of developmentally appropriate practice in the classroom.

This chapter presents the theoretical framework and a review of literature related to the topic under investigation. It focuses on various sources of information and accumulated scholarship regarding the research under study. The themes and sub-themes for the review cover a historical perspective on teaching music in Ghana, the generalist teacher philosophy, socio-cultural values of music to children, generalist teachers' perceptions and beliefs about the teaching of music, strategies of teaching music, developmentally appropriate music education for lower primary pupils, participation in music, and challenges of teaching music in the lower primary classroom. Immediately below is the presentation of the theoretical framework of this study.

2.2 The Theoretical Framework

This study is based on teaching within the context of constructivist theory which parallels developmentally appropriate practice in the primary school classroom. Its central idea is the construction of knowledge which is underpinned by constructivist teaching (Alam, 2016; Blake and Pope, 2008; Kim, 2005). Constructivist theory considers the teacher as a facilitator, a guide and provider of experiences from which pupils construct knowledge

(Aldridge et al., 2004; Cohen et al., 2010). Cohen et al. (2010, 181) state that “constructivist theory regards learning as an active process in which learners construct and internalise new concepts, ideas and knowledge based on their own present and past knowledge experiences.”

In the constructivist environment, pupils are assisted to discover knowledge rather than information being poured into them (Kalpana, 2014; Owusu-Banahene, 2008; Semmar and Al-Thani, 2015). Researchers and educators widely agree and advocate that constructivist teaching should be informed by learning as personally constructed and socially mediated (Blake and Pope, 2008; Kim, 2005). Knowledge is either constructed individually based on prior experience or collaboratively through contributions of participants (Kim, 2005; Thakur, 2014). Both teacher and learner are co-constructors of meaning and understanding. Indeed, this process has implications for teaching which must be shifted from traditional instruction to learning environments that are learner-centred, knowledge-centred, community-centred and assessment-centred (Alam, 2016; Kim, 2005).

Tamakloe et al. (2005) argue that teacher-learner interactions which are dominated by teacher activities such as the lecture method of teaching are considered as traditional instructional methods. Therefore, it is important to note that, in the constructivist classroom, pupils are always placed at the centre of learning to motivate them (pupils) to play an active role in the teaching-learning environment to find things out themselves.

In explaining the constructivist teaching method, Barman and Bhattacharyya (2015, 70) describe it as a teaching where:

- “all learners are actively involved

- classroom environment is democratic
- all activities are interactive and student centered
- the teacher facilitates a process of learning in which students are encouraged to be responsible and autonomous
- students work in groups through practical experiences
- teacher teaches his students by giving many practical examples
- students can learn their subject matter individually through experiment.”

The characteristics outlined above can promote cooperation and collaboration between the teacher and the learner, and drawing ideas from them to dominate classroom music activities can boost effective student learning.

The works of two renowned psychologists, Jean Piaget and Lev Vygotsky, are underpinned by constructivist theory. Their theories provide a framework for developmentally appropriate teaching strategies in the primary school classroom. Based on the analysis of Blake and Pope (2008), Semmar and Al-Thani (2015), Kalpana (2014) and Kim (2005), I present the following differences and similarities of Piaget’s and Vygotsky’s theories of cognitive development.

Some Similarities between Piaget’s and Vygotsky’s Theories of Cognitive Development

- Both are cognitive theorists
- Both consider children as active learners who organise new information with pre-existing knowledge
- Both believe that cognitive development declines with age
- Both agree that development may be initiated by cognitive conflict

- Both believe that children learn increasingly complex information and skills as they grow older.

Table 2.1: Some Differences between Piaget’s and Vygotsky’s Theories of Cognitive Development

Piaget’s Theory	Vygotsky’ Theory
Cognitive development is the same everywhere	Cognitive development differs from one culture to another
Cognitive development results from the child’s independent exploration of his or her environment	Cognitive development results from social interaction
Each individual child constructs his or her own knowledge	Children and more experienced and knowledgeable persons co-construct knowledge
Individual self-centeredness process becomes more social	Social interactions with others become individual psychological processes
Learning is preceded by development	Development is preceded by learning

It can be primarily deduced from the comparisons that whereas Piaget highlights self-discovery, Vygotsky emphasises learning through collaboration. Blake and Pope (2008, 59) are of the view that “teachers who can incorporate the theories of Piaget and Vygotsky into their teaching strategies will be better able to increase students’ achievement.”

Piaget classified learners into various developmental stages related to learning (Sematwa, 2010; Blake and Pope, 2008) and these are:

- Sensory-motor stage, ages zero (0) to two (2).
- Pre-operational stage, ages two (2) to seven (7).
- Concrete operational stage, age seven (7) to eleven (11).
- Formal operational stage, ages eleven (11) to adulthood.

Sematwa (2010, 376) states that each of these stages is a “system of thinking that is quantitatively different from the preceding stage.” This means that pupils in a particular stage experience thought processes and exhibit unique behaviours associated within the boundaries of that stage which must inform teachers in planning lessons that meet the needs and interests of pupils and motivate them to learn effectively.

Primary school pupils are at the concrete operational stage (age 7 to 11). Moore and Hanson (2012, 9) reiterate that the concrete operational stage is where children “think logically about objects and events, classify objects by several features, understand numbers” and “realise objects can appear in different forms.”

Piaget focused on cognitive constructivism. He emphasised teaching through discovery learning and believed that pupils must construct their own knowledge derived from concrete experiences through interactions with the environment (Kalpana, 2014; Kim, 2005; Owusu-Banahene, 2008). In this sense, “knowledge and understanding are constructed internally by the learner rather than transmitted from an external source such as the teacher” (Cohen et al. 2010, 182). These assertions authenticate learning as self-directed and regulated and, therefore, to teach well and effectively, teachers need to understand how and what pupils are thinking (Cohen et al., 2010). This will provide them with understanding as to how to create a developmentally appropriate classroom environment and adjust teaching strategies to their pupils’ level for effective construction of their own knowledge and understanding.

Vygotsky, on the other hand, focused on social constructivism and theorised that “learning is rooted in social environment in which context and inter-personal interaction play a fundamental role in learners’ cognitive development” (Gebhard 2008, 948). Vygotsky believes that, if a more knowledgeable and experienced person gives assistance

to a pupil, he or she (the pupil) is more likely to learn effectively (Kalpana, 2014; Semmar and Al-Thani, 2015).

Although pupils can construct knowledge independently, “their learning is enhanced and extended by interacting with significant others such as their parents, siblings and peers” (Moore and Hanson 2012, 9). This provides a framework for teachers of music, being more knowledgeable and more experienced than their pupils are, to offer leadership through the provision of developmentally appropriate music classroom environments and to assist their pupils so that their learning and understanding in music is enhanced and extended.

The social interaction through which learning occurs as described by Vygotsky is the Zone of Proximal Development (ZPD) and ‘Scaffolding’ (Blake and Pope, 2008). Semmar and Al-Thani (2015, 2) define the zone of proximal development as “the area between where a child is able to perform independently and the ability to perform a more difficult task with assistance, yet without frustration.” Taking this into consideration, reference is being made to a task a pupil can perform on his or her own and what he or she can accomplish with assistance from a more capable person. Turk (2008, 252) analyses the term ‘scaffolding’ in the classroom situation as “an instructional structure whereby the teacher models the desired learning strategy or task then gradually shifts responsibility to the student.” This is where someone who is more capable helps the learner to perform tasks that he or she is incapable to perform on his or her own through continually adjusting the level of the assistance in response to the learner’s level of performance (see Kalpana, 2014).

Vygotsky's zone of proximal development as described by Semmar and Al-Thani, and the 'scaffolding' as analysed by Turk imply that primary school pupils' musical knowledge, skills and understanding can be enhanced and expanded significantly if primary school teachers are able to apply Piaget's cognitive constructivism and Vygotsky's social constructivism. Providing the necessary and appropriate environment based on pupils' readiness and effective collaboration with them (pupils) is key to their learning.

An aspect of constructivist teaching as already stated above is 'Developmentally Appropriate Practice' (DAP). I discuss this educational approach immediately below.

2.3 Developmentally Appropriate Practice in the Primary School Classroom

DAP is a comprehensive educational approach about children's developmental areas between the ages of zero (0) to eight (8) in relation to classroom practice that require teachers to integrate many dimensions of their knowledge base (National Association for the Education of Young Children [NAEYC] 2009). DAP has influenced the work of lower primary school teachers, with special emphasis on the whole child's development through what and how to teach children, and how to assess their learning based on their needs, abilities and interests (Kemple et al., 2004; Lee and Lin, 2013; NAEYC, 2009; Obidike and Enemuo, 2013). According to Tawiah et al. (2016), teachers ought to have knowledge and understanding of how pupils develop and learn in diverse contexts in order to apply them in their teaching. This suggests that each pupil's background should be respected and taken into account in planning and delivering lessons.

NAEYC'S (2009) position statements on developmentally appropriate practice emphasise three important aspects of knowledge: age appropriateness, that is knowledge about pupil's learning and development; individual appropriateness, that is, knowledge about pupils as individuals; cultural appropriateness, which refers to the cultural context in which pupils live, that must inform lower primary teachers' decisions in the classroom (Kim, 2011; NAEYC, 2009). In the following section, I present an overview of each of these three fundamental principles underpinning DAP.

2.3.1 Age Appropriateness

As highlighted in the position statement, developmentally appropriate practice in the classroom begins with the teacher's knowledge about how pupils in a particular age range learn and develop (Lee and Lin, 2013; NAEYC, 2009). The teacher's knowledge of characteristics of pupils in a given age range aids him or her to take critical decisions in terms of behaviour management, organisation and set up of the classroom or the learning environment (Obidike and Enemuo, 2013). Indeed, such an understanding permits teachers to make broad predictions of what pupils in an age bracket already know, what they will be able to do, and adopt appropriate approaches, strategies and interactive activities to meet and accommodate the needs and interest of pupils to promote their learning and development (NAEYC, 2009). This calls for a holistic knowledge and understanding of how pupils in an age range learn for the teacher to be informed about the need for the provision of an appropriate environment that will support their learning and development (NAEYC, 2009).

2.3.2 Individual Appropriateness

Although pupils in a particular age range may exhibit similar behavioural characteristics, individuals within that same age bracket vary in terms of cognitive, emotional, physical or social development (Lee and Lin, 2013; NAEYC, 2009). According to NAEYC (2009, 9), individual appropriateness refers to “what practitioners learn about each child that has implications for how best to adopt and be responsive to that individual variation.” While some pupils of the same age may exhibit a preference for singing, others may demonstrate movement to rhythms while others may just listen to musical activities in the classroom. Others may not show any sign of active participation (Manford, 1996).

These revelations suggest that pupils within the same age bracket have different needs, interests, experiences and abilities. This, therefore, requires the recognition of each pupil as a unique person with an individual pattern and timing of growth and learning style for the provision of varieties of musical activities from which all pupils can find a preferred choice to engage in (Boamajeh and Ohene-Okantah, 2000; Lee and Lin, 2013; NAEYC, 2009). This makes responding to each pupil as an individual a fundamental principle in a developmentally appropriate music learning environment.

2.3.3 Children’s Social and Cultural Context

Children live in societies and communities where their attitudes, behaviours, values, beliefs and perceptions are expected to conform and be acceptable to the socio-cultural group they belong to (Boamajeh and Ohene-Okanta, 2000; Nketia, 1999). In a developmentally appropriate learning environment, children’s social and cultural context refers to:

The values, expectations, and behavioural and linguistic conventions that shape children’s lives at home and in their communities that practitioners must strive to

understand in order to ensure that learning experiences in the programme or school are meaningful for each child and family (NAEYC, 2009, 10).

All learning and development must, therefore, take account of these social and cultural characteristics (NAEYC, 2009). Pupils must, therefore, learn the values, beliefs and norms associated with their musical arts in order to conform to the acceptable standard behaviour in their socio-cultural environment.

In order to provide meaningful learning experiences to pupils, the teacher must be abreast of knowledge of the pupils' socio-cultural context. He or she must understand and respect the values, norms, behaviours and expectations that influence pupils' lives at home and in the communities. Such knowledge guides the teacher to design and implement learning experiences to develop the musical potential of each learner (Lee and Lin, 2013; NAEYC, 2009).

2.3.4 Guidelines for Developmentally Appropriate Practice

In its position statement on Developmentally Appropriate Practice, NAEYC (2009) outlined five principal guidelines which aim at addressing decisions teachers make in the classroom: creating a caring community of learners; teaching to enhance development and learning; planning curriculum to achieve important goals; assessing pupils' learning and development; establishing reciprocal relationship with families. In the following sections, I present an overview of each of these principles.

2.3.4.1 Creating a Caring Community of Learners

The learning environment for lower primary pupils in ideal circumstances should be a caring community of learners. It should be a setting in which teachers and learners

interact positively and also learn from each other. The creation of such a community, therefore, becomes the responsibility of teachers, learners and their families.

According to NAEYC (2009, 16), teachers are to spearhead the facilitation of such communities through the observation of the following:

- “Each member should value the strength, interest and perspective of one and another in order to develop positive, constructive relationships with other people.
- There should be opportunities to interact with all members of the community through play and collaborative learning to enhance children’s construction of their own understanding about the world around them.
- All members respect each other and all accountable to other members in terms of behaviour which is conducive to the learning and well-being of all.
- Teachers are to set up the learning environment to guarantee the health and safety for all learners in the community.
- Teachers should provide an overall positive social and emotional climate to ensure the psychological safety of all members.”

The ability to create such a community builds the confidence of pupils and enables them to thrive in the learning environment.

2.3.4.2 Teaching to Enhance Learning and Development

A pupil’s learning and development is enhanced through positive and effective interaction with adults and the environment (Gebhard, 2008; Turk, 2008). This may result in developmentally appropriate teaching practices to be an optimal balance of adult-guided (which focuses on the objectives and aims of the teacher but with active pupils’ engagement), and pupil-guided (primarily based on the pupil’s interest with appropriate teacher support) (NAEYC, 2009). It is further explained that whether

teaching and learning is adult-guided or child-guided, it is the teacher's responsibility to stimulate, direct and support pupils' learning and development through the provision of experiences for children through:

- “Fostering the caring learning community through their teaching.
- Making it a priority to know each child and their family well.
- Knowing what the desired goals for the programme are and how to implement the programme's curriculum to achieve those goals.
- Planning for learning experiences that effectively implement a comprehensive curriculum for children to attain key goals across the domains and across the disciplines.
- Planning and setting up the learning environment, schedule, and daily activities to promote each child's learning and development.
- Possessing an extensive repertoire of skills and strategies they are able to draw on to effectively promote each child's learning and development.
- Knowing how and when to scaffold children's learning.
- Knowing how and when to use the various learning formats (large group, small group).
- Providing children who have missed some of the learning opportunities with extended, enriched and intensive learning experiences.
- Making experiences in the classroom accessible and responsive to all children and their needs” (NAEYC 2009, 17).

2.3.4.3 Planning Curriculum to Achieve Important Goals

Obidike and Enemuoh (2013, 821) define curriculum as “everything that is taught and learned”, and according to NAEYC (2009), the curriculum is composed of the understanding, knowledge, skills and abilities that pupils are supposed to acquire, and the steps of learning experiences through which those gains are to occur. Pupils achieve these goals through learning experiences that consider their age, needs, interests, experiences and the teacher’s aims (Alam, 2016; NAEYC, 2009; Obidike and Enemuoh, 2013). It is, therefore, important for teachers to plan and implement a curriculum that reflects the expected outcomes and also what is known about pupils in general (age appropriateness), what is known about pupils in particular (individual appropriateness) and knowledge about the social and cultural context in which pupils live (Kim, 2011; NAEYC, 2009).

The following describes curriculum planning that is developmentally appropriate for pupils in the lower primary school (NAEYC 2009, 20-21):

- “Desired goals that are important in children’s learning and development have been identified and clearly stated.
- The programme has a comprehensive, effective curriculum that targets the identified goals, including all those foundational for latter learning and school success.
- Teachers use the curriculum framework in their planning to ensure there is ample attention to enhance the coherence of the classroom experience for children.
- Teachers make meaningful connections a priority in the learning experiences they provide children to reflect that all learners, and certainly young children learn best when the concepts and skills they encounter are related to something they know and care about, and when the new learning are themselves interconnected in meaningful, coherent ways.

- Teachers collaborate with those teaching in preceding and subsequent grade levels to share information about children to ensure continuity and coherence across age and grades while protecting the integrity and appropriateness of practice at each level.”

2.3.4.4 Assessing Children’s Development and Learning

Assessment is a method of finding out the extent of knowledge, attitude and skills a pupil possesses (Alorvor, 2012). In other words, assessment is a tool used to measure pupil’s progress towards the achievement of a programme’s goal (Cohen et al., 2010; NAEYC, 2009). Assessing pupils’ development and learning is crucial for the teacher’s work as it allows him or her to know the level of pupils in terms of acquisition of knowledge, skills, attitude and understanding.

Assessment guides and informs the teachers’ planning and implementation of further experiences for pupils. It is also used to evaluate and improve teacher effectiveness (Cohen et al. 2010). According to NAEYC (2009), assessment also enables the teacher to communicate pupil’s level of academic attainment to their families. This may be done by means of report cards, telephone calls, home visits, parent-teacher conference, and through various social media platforms and other school based community activities (Ozmen, 2016).

NAEYC (2009, 22) outline the following guidelines as sound assessment practices that are developmentally appropriate for the lower primary school:

- “Assessment of children’s progress and achievements is on-going, strategic and purposeful

- Assessment focuses on children's progress toward goals that are developmental and educational significant
- There is a system in place to collect, makes sense of, and use the assessment information to guide what goes on in the classroom
- The methods of assessment are appropriate to the developmental status and experiences of children, and they recognise individual variation in learners and allow children to demonstrate their competence in different ways
- Assessment looks not only at what children can do independently but also at what they can do with assistance from other children or adults
- Input from families as well as children's own evaluations of their work are part of the programme's overall assessment strategy
- Assessments are tailored to a specific purpose and used only for the purpose for which they have been demonstrated to produce reliable, valid information
- Decisions that have a major input on children, such as enrolment or placement, are never made on the basis of results from a single developmental assessment instrument but are based on multiple sources of reliable information
- When an assessment identifies children who may have special learning or developmental needs, there is appropriate follow-up, evaluation, and if indicated, referral. Families should be involved as important sources of information."

The Primary School Creative Arts Syllabus prescribes the dominant application of practical activities for teaching and assessment (CRDD, 2007), implying the use of observation as an assessment strategy to determine the level of pupils' learning in music. According to Cohen et al. (2010, 426), collecting data by means of observation for assessment purposes should be done systematically "at regular intervals of time in an

activity, at certain points in or stages of the activity, or by working down the list of students to be observed.”

The suggested mode of assessing pupils’ learning in music in Ghanaian primary schools as stipulated in the Primary School Creative Arts syllabus is eighty per cent (80%) practical activities and twenty per cent (20%) theory, which should cover both processes and products (CRDD, 2007). In the assessment of processes, the teacher is supposed to look out for creative and critical thinking, originality of ideas in pupils’ performances, degree of involvement and attitude to learning. Assessment of product is mainly done to satisfy the aims and objectives set for lessons conducted and is exhibited in pupil’s ability to compose, perform and listening to pieces of music (CRDD, 2007).

During practical evaluation and assessment of pupils’ work in the music classroom, pupils perform their compositions for the entire class (Amuah and Adum-Attah, 2016). After listening to and observing the performance of a colleague’s created work, the entire class is assisted by the teacher to evaluate the work based on the following criteria: “the craftsmanship exhibited in the work, the effective use of elements in the piece, examination of the underlying theme, elaborateness of the piece, flexibility of the piece, originality” (Amuah and Adum-Attah 2016, 80). This approach provides opportunities for pupils to evaluate their works, which makes them aware of their own musical learning, serving as motivation to make improvements in their artistic tasks.

As already stated, teachers are obliged to allocate twenty per cent (20%) of assessment procedure to theoretical exercises. Pupils are supposed to respond to written exercises as part of the evaluation and assessment of their musical learning (CRDD, 2007). Combining both practical and theoretical modes of assessing pupils’ learning creates a

fair balance in determining what pupils have learnt for critical decisions to be taken by the teacher in connection with future teaching and learning.

2.3.4.5 Establishing Reciprocal Relationship with families

According to NAEYC (2009), developmentally appropriate practice requires a very cordial relationship between teachers and families of learners. An effective collaboration between parents and educators in this case, therefore, becomes fundamental in identifying pupils' needs, interests and challenges in order to prescribe and implement appropriate learning experiences for their growth and development.

NAEYC (2009, 23) provides the following guides as a description of relationships that are developmentally appropriate for lower primary pupils:

- “There is mutual respect, cooperation, shared responsibility, and negotiation of conflicts towards achievement of shared goal
- Teachers work in collaborative partnerships with families, establishing and maintaining regular, frequent two-way communication with families
- Family members are welcome in the setting, and there are multiple opportunities for family participation about their children's care and education
- Teachers acknowledge of a family's choices and goals for the child and respond with sensitivity and respect to those preferences and concerns, but without abdicating the responsibility that teachers have to support children's learning and developmentally appropriate practice
- Teachers and the family share with each other their knowledge of the particular child and understanding of child development and learning as part of day-to-day communication and in planned conferences.

- Teachers involve families as a source of information about the child and engage them in the planning for their child.”

Teachers and families of learners ought, therefore, to collaborate in providing developmentally appropriate learning experiences that will ensure pupils’ learning and development (NAEYC, 2009). Teachers in particular have an ethical responsibility to make sure that pupils are educated based on a balance between the teacher’s goals, and pupils’ abilities, needs, interests and experiences. Parents play a complementary role in this regard by providing the necessary support to the teacher.

2.4 Historical Perspective of Music Education in Ghanaian Primary Schools

Formal education began in Ghana (formerly known as Gold Coast) in the nineteenth (19th) century. According to Flolu and Amuah (2003), European merchants and missionaries who had arrived along the shores of Gold Coast established schools in the castles and forts they had built. The purpose of establishing the schools was to train some of the indigenes to become interpreters for their social and economic activities with the natives, and also to teach their children to be abreast with their counterparts back at home in Europe.

Flolu and Amuah (2003) have note of how the missionaries thought that involving the indigenes in musical activities was very necessary for the growth and development of the church and, therefore, added music to the existing school curriculum. Although there are no known records of the exact date of implementation or the nature of the music lessons in the castle schools, Sam (1986, 13) wrote: “according to oral history, one Joe Smith was the first to start singing classes at Cape Coast castle. He formed his pupils into a band of singers who led the singing in church.” This suggests that music study in the

castle schools basically consisted of singing lessons to prepare pupils for church activities.

In Ghana, the ‘castle schools’ refer to the first or initial educational institutions established by European merchants and missionaries in the castles they had built (Flolu and Amuah, 2003). The castles served as the residential and office accommodation for these Europeans.

As more schools continued to be established and expanded under British colonial rule, music education continued to consist of singing lessons (Amuah and Adum-Attah, 2016). Flolu and Amuah (2003) explain that until the middle of the 20th century, there was no common curriculum to guide the teaching of music in schools. They stated that “music teaching was largely left to the initiative and enthusiasm of individual teachers and varied from school to school or from area to area according to the impact of missionary activities” (Flolu and Amuah 2003, 10).

According to Amuah and Adum-Attah (2016), the first syllabus for teaching music in Ghanaian primary schools was developed and published by the Ministry of Education in 1959. This syllabus “focused on the teaching of songs and rudiments of Western theory of music” (Amuah and Adum-Attah 2016, 72). It can be argued from this statement that the content of this syllabus was based on music as practised in Britain. This stance is also based on what Flolu wrote earlier: “one of the major problems facing us today is the cross cultural situation in which undue prestige and importance is given to foreign elements at the expense of corresponding indigenous forms” (Flolu 1993, 114). This indicates that much emphasis was placed on teaching and learning Western music. Hence, school music activities were unreflective of community music.

Since the first publication in 1959, the music curriculum has gone through series of reviews in 1974, 1976, 1987 (CRDD, 1987), 1999 (CRDD, 1999), and the last being 2007 (CRDD, 2007) which is currently being used as a guide for teaching music. These syllabuses were reviewed due to educational reforms carried out over the course of the period (Amuah and Adum-Attah, 2016).

2.5 Socio-Cultural Values of Music to Children

Music plays a very unique and crucial role in the socio-cultural development of the pupil. It permeates the cultural life of the African, and especially in Ghana, no special event or occasion is complete without it being performed (Amuah and Adum-Attah, 2016). Outside the framework of the formal education system, the performance of traditional Ghanaian music has been a means of inducting pupils into the musical heritage of their tradition, “a field of cultural knowledge and artistic behaviour to which all children must be exposed” (Nketia 1999, 11). According to Amuah, Adum-Attah and Arthur (2011), pupils gain understanding, knowledge and skills in traditional music as they observe and imitate the practice of the art in their communities. Through an informal setting, they acquire these important of education for effective cultural engagement (Nketia, 1999). Traditional Music performed in Ghana is variously categorised as occasional music, incidental music, and recreational music (Amuah et al., 2011).

Occasional music includes music performed during rites and ceremonies associated with life cycle events (birth, puberty, marriage, and death), socio-political events—enthronement (*enstoolment*) and dethronement (*destoolment*) of Chiefs and Kings—and other traditional religious rites (Amuah et al., 2011).

Incidental music is associated with activities which are non-ritual and non-ceremonial in nature and is performed within the context of such activities of which it does not form an integral part. These include occupation-related songs (that is, songs related to occupations such as farming, fishing, herding, and sawing), songs associated with performance of house hold chores such as pounding, grinding, and taking care of children, children's game and play songs, and story-telling songs (Amuah et al., 2011).

Recreational music includes all traditional music and dance types such as *Kete*, *Abgadza*, *Adowa Bawa* and *Sikyi* (indigenous Ghanaian music and dance types which involve singing, drumming, and body movements that exhibit poetic stylisation and gestures that convey messages) performed for entertainment and recreation (Amuah et al., 2011). Pupils as active participants in these artistic behaviours and events gain insight and thereby become active engagers in their communities and societies.

Pupils are not provided with musical experiences for its own sake (Flolu, 1993) but rather, music education for them is “patterned on certain models that reflect the social matrix” (Nzewi 2003, 15) such as health management, stress management, self-discovery, social bonding, virtues and ethics, enforcement of societal mores and prescripts, social criticism and conscience of the masses, spiritual disposition, humane living, sex education, history, mass communication, honour and reward, and other related models (Nzewi, 2003). Nketia has previously noted that music “serves as a means of teaching the values of the society, as an avenue for literary expression, and as a means of social cohesion” (Nketia 1999, 233-234). These suggest some of the crucial roles music plays in the holistic education and development of the pupil: for appreciation of cultural identity, cultural preservation, and cultural perpetuation.

The informal model of music education as described above had long been suspended principally due to the introduction of formal education, the curriculum which largely disregarded indigenous Ghanaian music, activities of Christian churches which marginalised the use of indigenous musical materials in the liturgical process during the colonial period (Flolu and Amuah, 2003), as well as the rapid socio-economic transformation taking place in Africa, resulting in more pupils growing up in environments where such artistic practice is almost non-existent (Nketia, 1999). Against this background, Nketia (1999) suggests that the classroom teacher takes the responsibility of providing music education for pupils since the process of acquiring knowledge and skills through the formal setting is more structured and the period can also be shortened as compared to the slow and painstaking process associated with the informal method of acquiring education. Nketia (1999, 4) state specifically that:

In traditional societies, knowledge is acquired in slow degrees over a long period of time, while emphasis is laid on learning through oral tradition and practice aided by texts and mnemonics rather than explicit theory or written notation. In the classroom context, some aspects of this learning process can be shortened, for materials of music can be presented and acquired in a more systematic manner than it is done in traditional communities.

According to Cohen et al. (2010, 37), learning can also be expedited through “careful diagnosis, monitoring, assessment and intervention”. They argue further that these principles accommodate certain constraints such as physical space and layout, teaching and learning materials, teachers, learners, curricula, and the developmental stage of learners. These requirements may not be necessarily applicable in an informal learning environment or setting.

2.6 The Generalist Teacher Philosophy

Educational systems in many countries, including Ghana, depend on generalist teachers to teach all curriculum subjects, including music, in the primary school (Chrysostomou, 2011; Hennessy, 2000; Sarfo and Adusei, 2015; Stunell, 2010; Welch and Henley, 2014; Wiggins and Wiggins 2008). These teachers are trained to acquire a broad and comprehensive knowledge and skills needed to teach all subjects in the classroom (Thompson, n. d.). Sarfo and Adusei (2015) conclude in their study that in the generalist environment, strong bonds of relationship between the teacher and the learner may well form. As pupils spend a substantial part of their time in the classroom where the teacher serves as instructor and caretaker, a strong bond of relationship is established with a positive impact on the child's learning. Sarfo and Adusei are of the view that generalist teachers' consistent time with pupils' results in these pupils emulating their teachers. In effect, generalist teachers serve as role models of discipline, high moral standards and intelligence which have a positive influence on children's learning in general, to which music is no exception.

Taking the above stance into consideration justifies the continuous adoption of the generalist philosophy and principles in the primary school, especially in the lower classes: that is, one teacher in charge of managing all teaching and learning activities in a classroom. Indeed, it is advocated by Mills (1995), and de Vries and Albon (2012) for generalist teachers to be in charge of music education in the classroom for pupils to see music as part of the whole curriculum rather than just as a small part taught by specialist music teachers (de Vries and Albon, 2012; Mills, 1995).

According to Stunell (2010, 80), primary school teachers believe in the generalist tradition of teaching, "yet if pressure mounts in the high-stakes externally assessed subjects of numeracy and literacy, music is often the first subject to be abandoned."

Again, Stunell (ibid) states that although “teachers hold dear the generalist vision of holistic teaching within their classroom,” they are “frequently tempted to opt out of music.” Such action suggests a belief generalist teachers hold about the superiority of other curriculum subjects over music and may have influenced their perceptions and beliefs about teaching music. In the following paragraphs, I discuss beliefs and perceptions held by generalist teachers.

2.7 Generalist Teachers’ Perceptions and Beliefs about Teaching Music

A number of research studies indicate that generalist teachers perceive themselves as having inadequate training in music (Ampeh, 2011; de Vries, 2013; Kemple, Batey and Harte, 2004; Opoku-Asare et al., 2015; Rautiainen, 2015; Stunell, 2010; Welch and Henley, 2014), with the implication that the teaching of music should be entrusted to specialist teachers (de Vries, 2011; de Vries and Albon, 2012; Stunell, 2010). de Vries (2011) reports of principals and head teachers instructing their generalist teachers not to teach music as they do because it is the responsibility of the specialist teacher. This signifies confirmation of the above stated perceptions and beliefs from the perspectives of primary school managers. This directive issued to generalist teachers may contribute to pupils’ not appreciating music as part of the whole curriculum (Mills, 1989).

Some generalist teachers believe that the ability to play a musical instrument is a pre-requisite to the teaching of music. de Vries (2011) has discovered that, out of one hundred and twelve respondents, one hundred and ten indicated yes when they were asked whether they believe prior musical experiences impacted positively on their ability to teach music. Out of this number of respondents, twenty-one could play a musical instrument and five were learning to play an instrument (de Vries 2011, 8-9). In another study conducted in relation to good teaching with Australian music teachers, Harrison

(2004) identified, among others, practical musical skills as skills, knowledge and attributes which practicing teachers perceive to be very important to the teaching of music. Through a quantitative study which considered one hundred and seventy-seven pre-service teachers' beliefs about music abilities, Biasutti (2010) found that generalist teachers considered performance technical skills as very important for teaching.

Teachers' perceptions and beliefs are likely to influence and affect their teaching practices, actions and interactions with pupils in the classroom (Biasutti, 2010; Pajares, 1992; Russell-Bowie, 2009; Vartuli, 2005). To a large extent, their belief system influences what takes place in their classrooms. In effect, generalist teachers hold the view that the ability to teach music is dependent upon one's prior and current engagements with music. They equate the ability to perform on musical instruments with effective music teaching. Furthermore, reactions and responses from generalist teachers indicate a strong perception and belief they hold about the inability of their initial teacher training courses in music to equip them with the necessary knowledge and skills to teach music effectively, hence the majority of them avoiding the formal teaching of music altogether (de Vries, 2011; de Vries, 2013; Hennessy, 2000; Rautiainen, 2015; Russell-Bowie, 2009; Stunell, 2010).

2.8 Music's significance to Pupils

Music educators, researchers, and teachers have argued extensively about music's positive effect on pupils (Essa, 2003; Jackman, 2005; Manford, 1996; MENC, 2000). A research study conducted by Eeralo and Eeralo (2014) comparing seven hundred and thirty-five Finnish pupils in an extended music class to those in a normal/control class indicates that pupils who took part in the extended music class had higher satisfaction in almost all school activities, including those not related to music class. According to

Hobart and Frankel (1999), certain musical values are expounded through the pupil's intellectual development, emotional responsiveness, social responsiveness, moral development, physical activities, as well as his or her aesthetic sensitivity, leading to the pupil's growth and development. I review these claims briefly immediately below.

2.8.1 Intellectual Development

It is claimed that music contributes to the learning skills, intellectual growth and development of pupils (Essa, 2003; Hallam and MacDonald, 2013; Isbell and Raines, 2003; Rowsell and Vinden, 2016; Winter, 2016). Tai, Phillipson and Phillipson (2018) found, through their study, that many parents in Hong Kong hold the belief that pupils' academic achievement is enhanced when they receive music education. Musical activities are described by Essa (2003) as an important means for cognitive development in every pupil, and as noted by Jackman (2005), pupils' intellectual growth is enriched by experimenting with sound and exploring melodies through variations of volume, tone, rhythm, and tempo. Spodek and Saracho (1994, 472) state that, "without using symbols, they [pupils] are able to organise their perceptions of and responses to music, forming mental structures that become the basis for understanding, remembering, and creating music." This constitutes intellectual development gains by pupils. MENC (2000) recognises the potential of music as a cognitive tool for developmental gains and acknowledges its multiple effects on reasoning skills which, it claims, have been demonstrated experimentally.

2.8.2 Physical Development

Music-related physical activities "can help children gain increasing control over their large and small muscles, experiment with movement of their bodies, and experience

success in movement” (Jackman 2005, 265). According to a research study reported in a Parent Magazine, learning to play percussion instruments helps pupils develop coordination and motor skills because they require movement of hands and arms (Kwan, 2013). Such muscular development can help pupils to progressively achieve success in daily school activities such as drawing, writing, turning the pages of a book, and so on.

Manford (1996) claims that body movements in response to music are one of the many ways in which pupils express themselves. In describing two types of movements that pupils employ in response to music: locomotor movement (the ability to move the whole human body from one place to another demonstrated through marching, jumping, walking, hopping, creeping, crawling, leaping, skipping, and dodging), and non-locomotor movement (movements that do not result in a dislocation of the body in terms of place, such as stretching, bending, twisting, swaying, pushing, pulling, squatting, lifting, and swinging), Manford notes that locomotor and *non*-locomotor movements are associated with pupils musical play. Dzansi (2002) describes to how Ghanaian pupils employ most of these movements on the playground during musical play activities.

Hobart and Frankel (1999) posit that playing of musical instruments and executing finger rhymes help develop fine manipulative skills, eye co-ordination, and hearing and listening abilities. As pupils are engaged in movement actions in response to music, they are likely to achieve both physical and mental co-ordination which are very crucial for their daily functioning (Amuah et al., 2011).

2.8.3 Emotional and Social Responsiveness

Mayesky (2002) claims that music gives pupils endless opportunities to express feelings and emotions. These expressions suggest that the manner in which pupils participate in

music reveals much about their thoughts. For example, pupils' singing or dancing in a faster tempo may signify experience of joy, happiness and excitement. Executing a piece of music in a slower tempo may denote sadness. Pupils use their voices and playing of various musical instruments to create rhythms and melodies spontaneously to express joy, happiness and tenderness (Manford, 2007). Ilari (2014) note that when pupils move their bodies in various directions to make gestures in response to sounds, it signals that musical thinking is in action.

Elsewhere, Manford (2007) brings to light the importance of music in working with special needs pupils who are slow learners and emotionally disturbed. For example, Faulkner, Wood, Ivery and Donovan (2012) engaged thirty boys who were all approximately twelve years old and were considered at high risk for being disengaged from school and learning in a ten week drumming intervention. Findings suggest an improvement in cooperative behaviour, a reduction in anti-social behaviours, improved school attendance and self-esteem. This is an indication of improvement in social adjustment. Rowsell and Vinden (2016, 3) state that: "Music can be of particular benefit to children in challenging circumstances, or with special educational needs. It can be a valuable means of connecting with children who have communication difficulties." This makes music a necessity in pupils' daily lives as it has been found to contribute significantly to their wellbeing. Therefore, it follows that music, through performance and improvisation, can be considered as an activity that provides emotional outlet through which pupils express their feelings.

Flolu and Amuah (2003) argue that taking part in music performance promotes social cohesion among individuals, and among cultures. From the same point of view, Tassoni and Hucker (2000) explain that music provides opportunities for pupils to share

experiences through performing their music as well as that of others. According to Jackman (2005), as pupils are engaged in collaborative music making, they develop social competencies that enable them to be concerned about fairness and rules that sharpen their awareness of others. Pupils singing collectively, and the delight of holding their hands and moving together prompts a bonding with one another, assists them to interact and co-operate with others, to share and accept roles of both leader and follower, and to enjoy a sense of community (Manford, 1996). Such experiences build team work and result in improved self-confidence and self-discipline. It may, therefore, be considered that music contributes to social responsiveness and the development of pupils.

2.8.4 Aesthetic Sensitivity

Aesthetic sensitivity plays a very significant role in providing musical learning experiences for pupils (Ko and Chou, 2014; Manford, 1996). In the Ghanaian Creative Arts syllabus for primary schools is presented an outline of pupils' ideas and potential responses to beauty through appreciation and valuing of music as one of the reasons why pupils ought to be formally educated (CRDD, 2007). Music activities trigger and establish a base for aesthetic sense and aesthetic understanding in pupils. According to Ko and Choi (2014, 43), aesthetics are "concerned with the knowledge based on sensory experiences or perceptions, because children's sensory skills enable them to respond to the qualities of things in their immediate surroundings." It thus deals with a philosophical theory as to what is beautiful. Manford (1996) claimed that music has the power to evoke feelings such as happiness, excitement and joy which are important to the pupil's knowledge of beauty.

A pupil begins to gain aesthetic experiences in music from home through listening to radio and watching musical activities on television (Mayesky, 2002). As pupils

experience further listening and watching musical activities of singing, playing musical instruments, rhythmic movements and dramatisation to songs, they express feeling responses to music, thereby gaining aesthetic experiences in the art. These aesthetic experiences provide opportunities for pupils to gain satisfaction and enjoyment as they experience music, thereby living more fully and richly.

2.8.5 Language Development

It is also claimed that music contributes to pupils' language development (Jackman 2005). Walton and Walton's study (2002) confirm that pupils were able to learn new words quite easily when music was used to teach reading. Walton (2014, 55) states that "having children sing songs while viewing printed words may strengthen the phonological and text connections in long-term memory, and so act as a memory aid when children were asked later to read the word." Essa (2002) also argues that learning a new song can lead to learning new words. Singing involves the use of text which develops articulation and expressive use of the voice (Hobart and Frankel, 1999). According to Rowsell and Vinden, a study conducted at the University of Cambridge suggests that pupils' ability to perceive rhythm is very critical for the language development and acquisition. They write:

Children carry the 'signature' melodies and rhythms of a language, and exposure to them prepares the child's ear, voice and brain for speech. Language in rhythms and songs is slower, more structured and more repetitive than speech, making it easier to understand. (Rowsell and Vinden 2016, 7)

Ghanaian languages are tonal in nature (Amuah and Adum-Attah, 2016) and also dictate the melodic contour and rhythmic lines of music. Pitches of the *Atumpan* drums are regulated to mimic the tone and prosody of human speech. Artistic performances on the *Atumpan* drums with a correspondent interpretation of the prosody produced using

language by pupils during schools' annual cultural festivals and other educational or school events in Ghana afford pupils the opportunity to improve the usage and understanding of their home or indigenous language. Below is a picture of pair of *atumpan* drums.



Plate 2.1: A Pair of Atumpan Drums

2.9 Strategies of Teaching Music

In the following section, I present a discussion on strategies of teaching music in the lower primary school. It encompasses activities and practices that ensure smooth and effective teaching and learning in the music classroom.

2.9.1 Teaching

In this 21st century world, most society ensures the transmission and perpetuation of its culture, norms and values through established educational institutions such as the

primary school. According to Flolu and Amuah (2003, 92), “schools are artificial institutions designed by society to explore, analyse and criticise our culture in a special way.” The school’s duty is, therefore, to ensure the acquisition of these cultural values and norms by citizens through the implementation of the national curriculum (Boamajeh and Ohene-Okanta, 2000). According to Ramsden (2003), the curriculum is the way through which society tries to meet its educational goals. In effect, knowledge, norms, skills, values and understanding are gained through interplay between teaching and learning.

Teachers perform a variety of duties in their work place. However, the core duty of the teacher is the practice of teaching while the other duties performed “might be considered ancillary” (Tawiah et al. 2016, 17), serving to facilitate pupils’ learning. The term ‘Teaching’ has been explained and defined in various ways. Koomson et al. (2003, 22) describes teaching as an art in terms of “the different skills and tools, verbal and non-verbal communicative skills and materials which the teacher presents the learning activities in a meaningful way to the pupils.” Ball and Forzani (2009) refer to teaching as the duties teachers must perform to assist pupils to learn. Citing Schlechty (2004), Ababio (2013, 38) states that “teaching is an art of inducing students to behave in ways that are assumed to lead to learning.” Ababio (ibid) explains further that “what Schlechty meant by teaching being ‘an art’ is that the teacher must create situations to facilitate learning and then motivate learners to have interest in what is being transmitted to them.” With these claims in mind, it could be argued that the main purpose of teaching is to create the necessary environment to facilitate pupils’ learning for acquisition of knowledge, skills and understanding. This makes the teacher’s role in the teaching and learning process very crucial. Teachers must, therefore, possess understanding, skills and knowledge that will enable them to know when, who, how and what to teach.

Using phenomenological research design to investigate the qualities of effective teachers, Misigo, Kodero and Too (2014) capture the following themes which emerged from ninety student respondents' perceptions of effective teachers, which include:

- Good sense of humour
- Mastery in content (subject-matter)
- Caring and understanding to pupils
- Explains concepts to the understanding of all pupils
- Patient and respectful to all pupils
- Is God fearing
- Focused and self-control
- Well composed
- Presentable and smart
- Regular and punctual to class
- Correct pupils' errors politely
- Assist pupils to work hard
- Pronounces word clearly
- Fair to all pupils
- Marks pupils' exercises promptly
- Provide counselling services to pupils
- Help academically weak pupils
- Friendly to all pupils
- Prepares well and adequately for teaching
- Engage all pupils in lessons
- Encourage questioning in class
- Honest and admit errors

- Committed to duty
- Organised.

These fit perfectly in a constructivist classroom. Again, possessing and application of the above outlined characteristics in the primary school classroom can enable the teacher to deliver music content effectively in a comprehensive manner to primary school pupils (Boafo-Agyemang, 2010) and, thereby, result in effective teaching.

2.9.2 Effective Teaching

Effective teaching of music can lead to pupils' attainment of appreciation of music and development in musical skills and knowledge (Button, 2010). Harris, Mishra and Koehler (2009) are of the view that effective teaching can be accomplished if the classroom teacher can relate curriculum content and methods of teaching with the use of appropriate media, supported by the environment to provide the individual educational needs of his or her pupils. According to Wenglinsky (2000), effective teaching is premised on teachers who frequently involve the entire class in discussions, provide rewards, talk to pupils about their work output, engage pupils with variety of work, and try to make their lessons very stimulating. Effective teaching provides pupils with opportunities to respond to their teacher and peers' presentations, motivates them to learn, and establishes a positive bond of relationship between teacher and learner (Tamakloe et al., 2005).

Writing in 1988, Farrant acknowledged that the teacher can ensure effective teaching through an excellent knowledge of how pupils learn, how to choose the appropriate teaching and learning materials, use of teaching methods appropriate to pupils' age and abilities, how to communicate responses to pupils' questions, managing children's behaviour and also how to plan effective lessons. Philip Gurney is also of the view that

the interaction of five key factors constitutes the foundation for an effective and good teaching, and these are:

- “Teacher knowledge, enthusiasm and responsibility for learning
- Classroom activities that encourage learning
- Assessment activities that encourage learning through experience
- Effective feedback that establishes the learning processes in the classroom
- Effective interaction between the teacher and the pupils, creating an environment that respects, encourages and stimulates learning through experience” (Gurney 2007, 91).

Cohen et al. (2010, 189) have outline the following ten principles of effective teaching derived from educational research. These writers claim that ‘effective pedagogy’:

- “equips learners for life in its broadest sense
- engages with valued forms of knowledge
- recognises the importance of prior experience and learning
- requires learning to be scaffolded
- needs assessment to be congruent with learning
- promotes the engagement of the learner
- fosters both individual and social processes and outcomes
- recognises the significance of informal learning
- depends on the learning of all those who support the learning of others
- demands consistent policy frameworks with support for learning as their primary focus.”

For effective teaching to happen in the primary school music classroom, it is very significant for teachers to plan their teaching activities with these characteristics and principles in mind in order to provide meaningful musical experiences for their pupils.

2.9.3 Lesson Preparation and Planning

A fundamental principle of effective teaching of music is lesson preparation in which the teacher undertakes advance planning to ensure smooth implementation of envisaged teaching and learning activities. Indeed, planning in advance encourages the teacher to feel confident and secure, which, in effect, helps him or her to be effective in the classroom (Boamajeh and Ohene-Okanta, 2000).

Activities that cover the lesson preparation stage may include the interpretation of the curriculum through the study of the subject syllabus, pupil's course books and teacher's teaching manuals (Farrant, 1988). It also covers preparation of scheme of work based on the content of the syllabus, preparation of the lesson plan from the scheme of work, and selection and preparation of teaching and learning aids or materials based on the lesson activities and objectives planned by the teacher (Baiden and Amofa, 2008). In the following paragraphs, I present an overview of the various curriculum materials used for lesson preparation.

2.9.3.1 The Syllabus

The syllabus consists of the interpretation of the curriculum (Baiden and Amofa, 2008). According to Tamakloe et al. (2005), it provides a description of what content or subject matter needs to be taught in the various disciplines. The syllabus presents the way in which societies intend to achieve their educational goals such as accepted standards of behaviour, values and norms expected of each citizen, and preparing human resources

for the world of work (Adjei-Mensah et al., 2001; Boamajeh and Ohene-Okanta, 2000). Thus, the syllabus gives the teacher a focus and right direction to follow in his or her work in the classroom. The syllabus outlines the general objectives for each topic to be taught and learned, suggests teaching and learning activities, and prescribes the procedure for assessing students' learning based on their experiences (Adjei-Mensah et al., 2001; Baiden and Amofa, 2008).

Profile dimensions form an important concept in the syllabus (Baiden and Amofa, 2008). A dimension indicates or describes the underlying behaviours for teaching and learning, and consequently informs assessment while more than one dimension forms a profile of dimensions (CRDD, 2007; Baiden and Amofa, 2008). In the primary school Creative Arts syllabus (CRDD, 2007), two profile dimensions are required in music with dimension weights of twenty per cent (20%) for knowledge and understanding, and eighty per cent (80%) for application of knowledge, signifying a greater emphasis on practical approach to teaching, learning and assessment of music in the primary school. According to Baiden and Amofa (2008, 8), the profile dimensions “draw teacher’s attention to important aspects of learning which should be assessed, such as knowledge, understanding, application of knowledge, attitude, values and process skills.”

The pupil’s text books contain the materials that assist in achieving the general objectives outlined in the syllabus, while the teacher’s manual provides guidelines on how the teacher should plan teaching and learning activities for implementation in the classroom (Baiden and Amofa, 2008). A comprehensive study of the various curriculum materials should, therefore, be a prime concern for the teacher, as this practice results in providing a direction to follow in the teaching and learning process.

2.9.3.2 The Scheme of Work

The scheme of work is a document prepared by the teacher that contains the interpretation of the syllabus (Tamakloe et al., 2005). It comprises the topics in the syllabus broken down into a series of lessons and indicates the teaching methods to be employed, aim of the scheme, sources of information, the duration for teaching a particular topic, teaching aids or materials to be used for teaching a particular topic, the previous knowledge and experience of students, assessment procedures of student's learning, and particulars of pupils for which the scheme is intended (Adjei-Mensah et al., 2001; Cohen et al., 2010; Tamakloe et al., 2005). The scheme of work also gives an idea of the volume of work pupils must cover within a given time frame.

Thus, it is a curriculum document prepared in advance by the teacher to serve as reference material to guide and direct teaching. It can, therefore, be considered as a useful tool for ensuring continuity and consistency in the teaching and learning of music and ensures that the teacher bases his or her teaching on the approved national curriculum.

2.9.3.3 The Lesson Plan

An important indication of a teacher's preparedness is a well prepared and written lesson plan. The lesson plan is a programme of the activities a teacher follows in teaching a given lesson. It outlines the steps that the teacher will follow to present a lesson on a specific topic and is intended to guide him or her to proceed logically and sequentially in his or her delivery (Tamakloe et al., 2005; Baiden and Amofa, 2008). The lesson plan indicates the specific objectives to be achieved by the end of the lesson, the relevant previous knowledge of learners, the teacher and learner activities, the teaching and learning materials (teaching aids) to be used, the core points to be covered and evaluation exercises or expression work (Baiden and Amofa, 2008). The lesson plan is essential

since it enables teachers to evaluate their teaching and make improvements, and it also encourages them to prepare adequately before teaching (Baiden and Amofa, 2008). In the following paragraphs, I present an overview of content of the lesson plan.

The specific objectives

According to Adjei-Mensah et al. (2001), specific objectives are statements which outline the knowledge, skills, understanding and attitudes learners are expected to acquire by the end of the lesson. Objectives are stated in measurable student behaviour outcome (Tamakloe et al., 2005), that is, the change in pupil's behaviour as a result of teaching. Adjei-Mensah et al. (2001, 22) outline the following features of good lesson objectives, claiming that they:

- “must state clearly the behavioural change you expect in your pupils
- must be achievable within a specified time
- change in the pupils' behaviour must be that which you can observe and measure.”

To this end, it is important to use performance verbs such as ‘sing,’ ‘move,’ ‘create,’ ‘play’ ‘dance’ and so on in order to make lessons more focused. An example of a behavioural objective as should be stated in the lesson plan is: ‘By the end of the lesson, the pupil will be able to clap rhythmic patterns to accompany a song.’ This statement demonstrates that the pupils' performance can be measured since he or she has performed a specific task. In this sense, a behavioural objective should be measurable, specific, observable, and achievable (Adjei-Mensah et al., 2001; Baiden and Amofa, 2008).

According to Tamakloe et al. (2005) behavioural objectives as based on cognitive, affective and psychomotor domains. The cognitive domain deals with mental activities

and skills of knowledge, understanding, application, analysis, synthesis, and evaluation (CRDD, 2007; Owusu-Banahene, 2008; Tamakloe et al., 2005). According Owusu-Banahene (2008) the affective domain concerns personal emotions which influence his or her interests, attitude, values and appreciation. Teaching activities that usually employ practical activities involving demonstration of manipulative skills generally refer to the psychomotor domain (CRDD, 2007). Therefore, it is important for teachers to recognise the need to set objectives that encompass cognitive, affective and psychomotor domains to develop pupils' understanding, knowledge, attitude and skills in musical learning. Adjei-Mensah et al. (2001) are of the view that having more than one objective in a lesson provides an opportunity for the teacher to look for other outcomes in or across different domains.

The relevant previous knowledge

The relevant previous knowledge (RPK) is a statement of knowledge, skills and ideas which learners have acquired through daily experiences (Tamakloe et al., 2005). They may either be what students have learned in a previous lesson or experiences they have acquired outside the school environment. Adjei-Mensah et al. (2001) explain that the relevant previous knowledge is the basis upon which teachers build new lessons. In this sense, it helps the teacher to know the level at which to begin a lesson and to link the new topic to the pupils' background experience. Knowledge of pupils' previous relevant experience guides the teacher to teach from concrete to abstract, known to unknown, and simple to complex (Flolu and Amuah, 2003).

Teacher and learner activities

Adjei-Mensah et al. (2001) opine that teacher and learner activities are statements of how teachers plan to organise teaching and learning to achieve the stated objectives in the lesson plan. It includes the various teaching methods and techniques the teacher deploys, application of teaching and learning aids, and all the interactional networks, that is, pupils' responses to their peers or the teacher's demonstrations and actions that go on during the teaching and learning process (Baiden and Amofa, 2008). Thus, this provides an idea of all the learning experiences the teacher may provide for learners during the teaching and learning process in the music classroom. Classroom music experiences are built upon the pupil's past experiences and aligned with the stated objectives of the lesson (Flolu and Amuah, 2003).i

Teaching and learning aids

Pupils in the primary school (ages 6 to 12) are in a mental stage which Jean Piaget named Concrete-Operational stage (Barbara and Pope, 2008; Sematwa, 2010). These writers emphasise children's construction of their own knowledge and understanding derived from concrete experiences through interaction with the environment. Tawiah et al. (2016, 19) also state that "appropriate equipment/resources could be used to further develop skills and knowledge." These suggest the significance of providing appropriate musical instruments for children to engage in experimentation and to explore music on their own. In this regard, pupils learn and understand concepts better through the use of concrete materials which are very crucial in teaching music.

Teaching and learning aids are materials that a teacher uses to facilitate and augment his or her teaching (Tamakloe et al., 2005). Đurđanović (2015, 33) defines them as "didactically shaped objects, products of human work, which are used in the teaching process as sources of cognition/learning." The Irish National Teachers' Organisation (INTO, 2007) found that seventy-five (75%) of pupils' learning is retained through

experimentation. In other words, pupils are able to retain what they learn better by using concrete objects during teaching and learning process. This has an implication for the use of teaching and learning aids in teaching music.

The study of music in the primary school is underpinned by practical activities through the use of concrete teaching and learning aids (Isbell and Raines, 2003). Pupils make use of parts of their bodies to create rhythmic sounds through clapping, tapping of thighs, rubbing hands together, and snapping of fingers (Essa, 2003; Isbell and Raines, 2003), activities that aid music learning. There are also various classroom audio-visual materials such as the television, radio, computer, projector, video compact disc (VCD), digital versatile disc (DVD) and other related materials (Adjei-Mensah et al., 2001) that can be used to teach music. These suggest that a combination of teaching materials that cater for both sound and visual perception results in effective teaching and learning (Tamakloe et al., 2005).

African musical instruments are categorised as membranophones, idiophones, aerophones and chordophones, according to their mode of sound production (Agordoh, 1994; Amuah et al., 2011; Amuah and Adum-Attah, 2016; Nketia, 1988). Membranophones are drums with parchment heads whose sound is produced by striking with a stick or hand. The names of some examples of these instruments in the Akan language of Ghana are *donno*, *atumpan*, *petia*, *kwadum* and *etwie* (Amuah et al., 2011). According to Nketia (1988, 69), an idiophone may be “defined as any instrument upon which a sound may be produced without the addition of a stretched membrane or a vibrating string or reed.” Idiophones are made of naturally sonorous materials and, therefore, do not need additional tension to produce sounds (Amuah et al., 2011). Examples in the Akan language are *frikyiwa*, *dawuro*, *trowa*, *adenkum* and *dansuom*.

Chordophones are string instruments that produce sound by causing strings to vibrate (Amuah et al., 2011). Examples in Akan are *seprewa* and *benta*. Aerophones are wind instruments and sound is obtained by blowing air through them (Amuah et al., 2011). Examples in Akan are *atenteben*, *atentebenba*, *odurogya*, *odurogyaba* and *mmensuon*.

PICTURES OF SOME AFRICAN TRADITIONAL MUSICAL INSTRUMENTS

Membranophones



Plate 2.2: Donno



Plate 2.3: Kwadum

IDIOPHONES



Plate 2.4: Dawuro



Plate 2.5: Frikiyiwa



Plate 2.6: Trowa

CHORDOPHONE



Plate 2.7: Seprewa

AEROPHONE



Plate 2.8: Atenteben

Flolu and Amuah (2003) identify how pupils develop and create their own musical instruments using materials such as empty tins and cans, polythene sheets, sticks and hollow objects which are readily available in the environment, and have encouraged teachers to support such initiatives to develop pupil's creative skills and also obtain improvised materials for teaching. This is necessary in Ghana due to challenges associated with accessibility of real musical instruments for instructional purposes. In their research, Boafo-Agyemang (2010) and Ampeh (2011) observed that lack of teaching aids is affecting the teaching of Creative Arts in Ghanaian primary schools and recommended that the Ghana Education Service collaborate with parents and teachers to see to the end of this challenge.

Outlining the importance of teaching aids, Ekpo and Igiri (2015, 27-28) cite Brown et al. (2005) and state that teaching aids:

- “promote meaningful communication and effective learning
- ensure better retention, thus making learning more permanent
- help to overcome the limited classroom by making the inaccessible accessible
- provide a common experience upon which late learning can be develop
- stimulate and motivate pupils to learn
- encourage participation especially if pupils are allowed to manipulate materials used.”

The outlined role of the use of teaching aid, and their impact on pupils' musical learning experiences require teachers to select appropriate and suitable ones for their teaching.

Evaluation exercises and expression work

Evaluation exercises and expression work are recorded activities that pupils will engage in during and after the lesson presentation to enable the teacher to assess each pupil's level of mastery and understanding of the lesson taught (Adjei-Mensah et al., 2001). According to Baiden and Amofa (2008), pupils' responses to the evaluation exercises provide an indication of the level of achievement of the stated objectives and what remedial work needs to be organised for learners. Learners who receive constant feedback on evaluation of their musical learning become aware of their progress and this motivates them to develop the habit of engaging in self-evaluation of their learning (McPherson and Renwick, 2011). By extension, the teacher's evaluation of his or her students' learning in music helps him or her to adjust his or her teaching to align with the interests, experiences and needs of pupils.

2.9.4 Lesson Evaluation

Another area of importance with regard to effective music teaching is the teacher's self-evaluation of the lesson he or she has taught. This is achieved through a reflection-on-action. Robinson and Kochan (2000, 64) state that "reflection-on-action is based on the individual reviewing a prior experience, analysing what caused the interactions or reactions, and determining what might be done differently in future." These writers are of the view that these actions provide means for the teacher to critically engage in self-assessment to consider more effective alternatives which eventually leads to improvement in teaching. Adjei-Mensah et al. (2001, 29) outline the following questions

the teacher can ask himself or herself in the process of evaluating the lesson he or she has taught:

- “Did I review the previous knowledge of my pupils?
- Did I link the previous knowledge to the new topic?
- Did I involve all the pupils in the lesson?
- Did I present my materials sequentially?
- Did I make effective use of teaching-learning materials?
- Did I help the pupils to understand the materials I presented?”

Finding answers to such questions is likely to lead to effective evaluation of one’s teaching activities to improve professional practice. Indeed, this makes the teacher a reflective practitioner where he or she always examines his or her teaching critically for the purpose of improving upon his or her practices in the classroom (Jay and Johnson, 2002).

2.9.5 Methods of Teaching

Many methods or models of teaching music are described in the literature. This section deals with the presentation of reviews of the popular models available to teachers of music in the primary school. It must, however, be noted that some of the models overlap. Again, preference is given to a constructivist approach to teaching in contemporary practice. Kim (2005, 9-10) states that, “traditionally, learning has been thought to be nothing but a repetitive activity, a process that involves students imitating newly provided information in tests. The constructivist teaching practice, on the other hand, helps learners to internalise and transform new information.”

The underlying reason for presenting the following paragraphs is to suggest that whichever methods or approaches are employed by the generalist teacher should be based

on the constructivist teaching approach to provide effective musical learning experiences for primary school pupils (Cohen et al., 2010). It is also noteworthy that the adoption of “strategies of teaching need to be wide-ranging and differentiated to cater for learning needs, styles, ... and unforeseen circumstances that can occur in any teaching environment” (Tawiah et al., 2016, 19) since “employing a limited range of teaching strategies accounts for pupils becoming disinterested, de-motivated and less engaged” (Button 2010, 26).

2.9.5.1 The Lecture Method

The lecture method of lesson presentation involves the teacher talking to learners about the topic or content to be learned. Marmah (2014, 602) defines it as “one person speaking, more or less continuously, to a group of people on a particular subject or theme”. He considers the teacher as the “central focus of information transfer.” The lecture method of teaching is a one-way communication dominated by the teacher, with very limited feedback from pupils (Ekeyi, 2013; Marmah, 2014). Tamakloe et al. (2005, 326) describe it as “the method in which the role of the student is comparatively less active and more passive in the teaching-learning interaction.” In effect, the lecture method of teaching provides very limited opportunities for pupils to participate actively and ask questions during the teaching and learning process.

The nature of the lecture method of teaching with its teacher-centred dominance (Ekeyi, 2013) makes its application unsuitable in the lower primary classroom. However, it can be employed to review a lesson, introduce a new topic, give a brief explanation of what is going to be studied, present important materials which are not readily available, develop interest and appreciation, and also summarise important points after music lessons (Kaur, 2011; Marmah, 2014). In terms of its merit, the lecture method is used to

reach a large number of pupils in a relatively short time and also to convey a large amount of materials (Marmah, 2014; Tamakloe et al., 2005).

2.9.5.2 Demonstration and Modelling as Methods of Teaching

Demonstration and modelling are visual teaching styles which allow pupils to see and practice repeatedly for skills acquisition in performing music. Learning takes place by observing expert's behaviour for repetition or practice (Amuah and Adum-Attah, 2016; Ekeyi, 2013). According to Inuwa, Umar and Hassan (2018, 579), demonstration is “an instructional approach in which the teachers are the role players while the students observe with the aim of acting subsequently.” Salisu and Ransom (2014, 55) describe modelling as “the process of learning or acquiring new information, skills, or behaviour through observation.” This makes demonstration and modelling as methods of teaching a dramatic performance, making the teacher an actor and pupils playing the role of audience.

Cohen et al. (2010) are of the view that many skills can be learned easily through modelling rather than instruction through verbal explanation. This can be effective when they are used together with other methods of teaching (McCarthy et al., 2003). In adopting these methods, how to sing loud and soft, for example, can be demonstrated by the teacher when discussing the concept of volume with pupils.

Demonstration and modelling are highly motivational strategies for pupils to learn (Ekeyi, 2013) well as theory and practice are linked through these teaching methods. According to McCarthy et al. (2003, 4), “modelling enables students to discriminate between desired and undesired musical effects” and also motivates pupils to engage in independent learning. Demonstration and modelling are the most extensively used

methods of teaching music performance (McCarthy et al., 2003), as they provide pupils with practical experiences in singing, playing musical instruments and movements in response to music. In effect, this method seems to work well for developing pupils' performance skills in music. It must, however, be noted as stated earlier that demonstrations are effective when the processes involved are explained step-by-step by the teacher (Ekeyi, 2013). This means that whatever action the teacher demonstrates or models in the classroom should be accompanied with verbal explanation to enhance pupils' understanding of what they learn. This helps to support pupils' construction of knowledge.

2.9.5.3 Discussion as a Method of Teaching

In the classroom, discussion involves a conversation between the teacher and pupils, and among pupils, giving them the opportunity to share and express their views, ideas and opinion and, and also to listen to one another (Larson, 2000; Witherspoon, Sykes and Bell, 2016). It is a method which is integrated in almost all the methods of teaching (Alam, 2016). With the discussion method, the teacher leads and guides the whole class (Tamakloe et al., 2005) in talking to each other about musical issues of mutual concern. This reflects the social environment where the teacher provides scaffold to the pupil to construct knowledge (Turk, 2008).

The discussion method of teaching can be described as a process of verbal interaction between two or more people that covers the consideration of a topic or problem being studied. In this sense, it is used to solve problems, explore issues and take decisions relating to learning musical concepts that leads pupils to contribute to the creation of knowledge, making learning more lasting and meaningful (Tamakloe et al., 2005).

According to Tamakloe et al. (2005), discussions occur at brief intervals within demonstration and during the use of other methods of teaching in the classroom. As a consequence, the discussion method of teaching can be used effectively after showing pupils, for example, a video of a musical performance or listening to music to reinforce musical learning. It, therefore, allows pupils to be more articulate about musical issues, enhances their oral communication skills, enhances their listening abilities, and gives them practice in democratic processes (Tamakloe et al., 2005; Witherspoon, Sykes and Bell, 2016). It may, however, utilise a relatively longer period of time as the majority of pupils in the class may want to contribute to the on-going discussion. The discussion method may also be difficult to use well as it “presupposes adequate preparation” (Tamakloe et al. 2005, 338).

Notwithstanding the usefulness of discussion as a teaching method, applying it frequently in lower primary music classrooms may be a disincentive to pupils due to the nature of the subject and how pupils interact with it. They acquire learning experiences better through active participation in the various activities of singing, drumming and movement (Essa, 2003; Dzansi, 2002; Dzansi, 2004; Jackman, 2005) and these practices should play a major role in the music classroom.

2.9.5.4 Showing Video as a Method of Teaching

This is a method of teaching that brings realism into the classroom. Through the use of videos, musical concepts are demonstrated and illustrated to “pupils in the classroom in a neat and exiting package” (Isiaka 2007, 107). Videos “provide visual context and thus bring another sense into the learning experience” (Alam 2016, 55) to pupils. Using a real life event such as the performance of *Kete* (a traditional Ghanaian music and dance type of the *Akan*-speaking people) during the enthronement of a royal personage may not be

possible due to the processes associated with the event. An alternative approach is to provide students an opportunity to observe such a performance is by showing a video recording of such event in the classroom. This brings a sense of realism into the music class and gives pupils the opportunity to observe aspects of socio-cultural practices which are not otherwise easily accessible. It also enables the teacher to teach certain musical concepts that cannot be easily demonstrated or explained to learners. The teacher may not be able to demonstrate body gestures associated with the *Kete* dance and, therefore, using video in the classroom becomes a viable alternative.

Showing video as a teaching method is relatively cheap and convenient (Isiaka, 2007). It may, however, be perceived as mere entertainment and induce boredom if not managed properly (Reece and Walker, 1994).

2.9.5.5 The Field Trip Method of Teaching

Field trip is a practice of taking pupils from the normal classroom to a real life situation site for first-hand observations about what they have studied in the classroom (Shakil, Faizi and Hafeez, 2011). It “allows students to put the concepts and ideas discussed in class in a real-world context” (Alam 2016, 55). A primary school teacher in the Ashanti Region of Ghana, for example, may take his students to observe the *Adae* Festival of the people of Ashanti. Such an educational exercise will give pupils the opportunity to learn the historical background of the festival, identify the musical instruments used for performing the music, listen to the rhythmic patterns created on the musical instruments, observe dance and movement patterns executed by dancers and also learn to sing some of the accompanying traditional songs.

The field trip is helpful in reinforcing learning among pupils. It motivates them to learn as they observe a live situation (Shakil, Faizi and Hafeez, 2011). It provides a sound and

concrete basis for conceptualisation, makes learning more meaningful and lasting, provides first-hand learning experience, and gives opportunity for improving social relationships among pupils, and between pupils and teachers (Tamakloe et al. 2005, 363). Field trip is however time consuming and especially parents may think that pupils may be exposed to hazards especially when “the study is far away from the school” (Tamakloe et al. 2005, 363).

2.9.5.6 Role-Play as a Method of Teaching

In a role-play activity, learners take on actions and activities in a given scenario (Rashid and Qaisar, 2017). As a method of teaching music, role-play gives pupils the opportunity to act parts in events before, during and after a situation. Pupils play various roles during musical-play in the playground (Countryman, 2014; Dzansi, 2002). It is important for teachers to take advantage of this inherent behaviour of pupils when planning music lessons to assign them (pupils) various roles to develop their skills in singing, dancing and playing of musical instruments in an ensemble. This allows pupils to collaborate with their peers, learn from one another and develop their interpersonal skills (Countryman, 2014; Rashid and Qaisar, 2017).

2.9.5.7 The Project Method of Teaching

Ulrich (2016, 57) describes the project method of teaching as “student-centered pedagogy, a comprehensive instructional endeavour which consists in individually, small or larger groups in-depth extended investigation of a topic or problem, worthy of the student’s interest, energy and time.” Tamakloe et al. (2005) explain that the project method gives pupils the choice to decide on what and how to learn, either individually or in groups. The major characteristic of the project method of teaching is “the acceptance

of an assignment by the pupil who is then free to work independently to reach the requirements with the teacher coming in to offer help as and when necessary” (Tamakloe et al. 2005, 339-340). In the project method of teaching, and learning, pupils have the opportunity to determine the nature of the problem, adopt a plan, employ the appropriate resources and put the plan into action to achieve the goal of the project (Smieszek, 2018; Sola and Ojo, 2007).

The primary school music teacher may employ a project to assign pupils a task to complete either individually or in a group. The teacher’s model of creating a rhythmic pattern in the music class can be extended by pupils in the form of a project which can further be presented to the whole class for peer critique (Amuah and Adum-Attah, 2016). This aligns with the constructivist teaching and learning approach where a more capable person (the teacher) provides scaffold to the learner, helping him or her to achieve perfection (Turk, 2008).

The project method of teaching provides opportunities for pupils to develop creative skills and initiative in learning music. It motivates pupils to collaborate in sharing ideas and learn from each other thereby promoting learning through social interaction (Kalpana, 2014; Kim, 2005; Turk, 2008). However, among other challenges, the use of the project method is time consuming. Relatively, a longer period of time is needed to accomplish a task through the use of this method and this may “compromise the covering of the curriculum for stipulated period” (Tamakloe et al. 2005, 347) allotted.

2.9.5.8 The Questioning Technique

Questioning is a tool which is used extensively in presenting a lesson, and readily available to the teacher. It is an act of inquiry that stimulates thinking and understanding

among pupils (McCarthy et al., 2003; Witherspoon, Sykes and Bell, 2016). Tamakloe et al. (2005, 43) define question as “statements that require answers.” Discussion as a method of teaching music, for example, depends heavily on question and answer (Witherspoon, Sykes and Bell, 2016). Almost all teachers use questioning skill in teaching. In using this skill, the teacher poses a series of questions to pupils in order to promote thinking and understanding. According to McCarthy et al. (2003, 4), question that direct pupils to discover, analyse, classify, hypothesise and synthesise help them to “understand the act of forming aesthetic judgements” which are very crucial to musical learning.

Questioning is an assessment tool to determine what learning has taken place (Witherspoon, Sykes and Bell, 2016). Pupils’ answers to questions in the music class guide the teacher as to the next action to take in the teaching and learning process. At the introduction stage of lesson delivery, it helps the teacher to determine the pupils’ background experience or their relevant previous knowledge in music. During the development stage, questions and answers help the teacher to ascertain whether pupils understand what is being taught. At the closure stage of teaching, questions and answers bring to light learning that has taken place (Tamakloe et al., 2005).

Tamakloe et al. (2005, 47-51) outline the following importance of using questions in the teaching-learning process to:

- “find out what pupils know about a subject or topic
- revise previous work done
- pose problems which lead to the subject of the new lesson
- motivate students
- maintain interest and alertness

- develop a line of thought
- discover if pupils understand
- lead pupils to make observations and to draw inferences for themselves
- get students involved in the lesson
- revise the main points of a lesson
- test the results of a lesson
- pose further problems
- remind students of what they do not know
- find out if pupils can use the knowledge they have acquired
- find out pupils' level of intellectual functioning
- gather information from students
- share views and opinions with students after they have acquired some pieces of information
- diagnose for learning difficulties.”

Some questions do not motivate pupils to take active part during the teaching and learning process in the classroom. Teachers are, therefore, advised to use questions that are clear, brief, concise, direct, suitable to pupil's age, and require reflective thinking so as to develop pupil's ability to think critically (McCarthy et al., 2003). Indeed, questioning as a tool for teaching music assists and guides the teacher to take very critical decisions during lesson presentation in order to provide effective learning experiences to primary school pupils (Tamakloe et al., 2005).

2.9.5.9 Assignment as a Method of Teaching

Assignment as a method of teaching is the part of a lesson that directs the learner as to what to do after school hours in relationship to what was taught in class. It can, therefore, be considered as a tool which helps the teacher to provide extended practice for learners. Individual assignment helps the teacher to identify the abilities, needs and experience of each student while group assignment enables each member of the group to learn from one another (Cohen et al., 2010).

Giving assignment for pupils to compose a piece of music and dance either individually or in groups for presentation to the class for discussion is an excellent means of enhancing pupils' compositional and performance skill which also has a direct impact on their listening abilities (Amuah and Adum-Attah, 2016). For example, Amuah and Adum-Attah describe a dance-drama as a dance used to tell a story through dramatisation that integrates singing, drumming and dancing. In a music classroom, the teacher may tell a known story with a theme that pupils can set to the above described artistic performance. In groups, pupils on their own create and practice a dance-drama out of the story told for presentation in class for peer critique under the guidance of the teacher (Amuah and Adum-Attah, 2016). Countryman (2014) observed pupils constructing their own art form during a playground study. He states that "often I saw little clumps of children at the far corners of the playground, working on song/dance sequences, but I did not approach, recognising that those were private rehearsals" (Countryman, 2014, 7). This implies that, pupils have the ability to engage effectively in the process of music making to achieve a product of the art. For example, pupils' ability to sing a song or play a musical instrument with minimal interference from the teacher. This process may also promote acquisition of musical knowledge and skills from the more competent classmates.

2.9.5.10 The Discovery Teaching Method

The discovery teaching method is described as the provision of learning experiences through which learners “come to discover something they did not know before” (Koomson et al., n. d., 93). In other words, the learner, through the process of self-learning with minimal intervention from the teacher, generates concepts and ideas (Tamakloe et al., 2005). Tamakloe et al. are of the view that, in the organisation of the subject matter, pupils’ desire to learn is stimulated and their interest is directed to the learning activity. Due to the high involvement of the learner in the discovery instruction, perfection is achieved and retention of learning is also greatly improved (Alorvor, 2012; Koomson et al., n. d.; Tamakloe et al., 2005).

According to Tamakloe et al. (2005, 369-370), three cardinal educational principles that are achieved in a discovery teaching-learning environment are:

- “Students are given the opportunity to enter into areas which had, hitherto, been unknown to them
- Students are given the opportunity to make intelligent guesses which may lead to arriving at clues for unravelling the “mysteries” of the unknown
- The method provides students the opportunity to develop and refine documentary evidence, schemes and measuring tools for use in the discovery process.”

In the primary school music classroom, for example, the teacher may provide ‘scaffolding’ for the pupil to discover and understand the concept of pitch by creating sounds from various shapes and sizes of various musical instruments. As describe by Tamakloe et al. (2005) and Alorvor (2012), application of the discovery teaching method is time-consuming and, therefore, not usually suitable for dealing with a fully loaded syllabus. Employing the method is also costly in terms of amount, variety of materials and equipment required to operationalise it effectively.

Pupils' learn through various ways. It must, therefore, be emphasised that no single method of teaching can satisfy all music teaching challenges. Tamakloe et al. (2005, 375) state that "the determination of the effectiveness or the suitability of a particular teaching method depends upon the purpose for which it is intended and the way it is used." The nature and structure of music lends itself more to pupil-centred activities in terms of teaching and learning (Flolu and Amuah, 2003; Jackman, 2005). It is, therefore, important for teachers to adopt different methods of teaching that maximise pupils' active participation in musical activities and also meet the whole range of their learning needs in the classroom (Button, 2010).

2.9.5.11 Factors Determining the Selection of Teaching Methods

In teaching, every teacher tries to adopt a particular method of presenting the lesson that has the potential of contributing to the achievement of the lesson's set objectives. Button (2010) highlights the use of teaching methods that provide opportunities for pupils to engage in musical activities. Such methods may constitute the best to be considered by the teacher. However, factors that affect or determine the selection of particular methods as outline by Tamakloe et al. (2005, 375-376) are the:

- "timetable with particular reference to the number of contact hours between the teacher and the student
- objectives of the lesson
- size of the class
- characteristics or the nature of the subject at hand
- facilities that are available in the school and to the teacher
- duration of the course of studies in relation to the content to be covered
- age, experience and ability of the students

- type of curriculum adopted in the school
- teacher's pre-service training
- type of examination set for the course if it is externally examined
- teacher's willingness and ability to use information available
- philosophy of the teacher, for example, the principle of learning which he or she espouses
- nature and the dynamics of the class as a whole
- willingness of the teacher to inject variety into his or her teaching.”

It is therefore very significant to consider the above factors before adopting any specific teaching method in order to maximise pupils' learning.

2.9.6 Stages in Teaching

After all the necessary planning and preparation for a lesson, what logically follows is the actual teaching. This is the stage where the teacher puts the lesson plan into action (Baiden and Amofa, 2008). According to Tamakloe et al., (2005), lesson presentation refers to all learning experiences the teacher provides for pupils to achieve the intended learning outcome.

In the lesson presentation, the teacher normally goes through three interrelated stages which are the introduction, the development and the closure as recorded in the lesson plan. These three stages align with Kodály's theory of three stages of teaching music: unconscious experience (preparation), making conscious (presentation) and reinforcement (practice) (Rowsell and Vinden 2016).

The Kodály theory or concept of teaching and learning music is pupil-centred. It is based on the work of Zoltan Kodály, a Hungarian educationist, composer and musicologist who lived between 1882 and 1967 (Attaway, 2017; Watson, 2012). Kodály believed that every human being has innate music ability that should be nurtured from childhood. Kodály emphasised the use of folk songs of a people, which, he believed, contains all the basic characteristics needed to develop pupils' foundation in music (Attaway, 2017; Trinkka, n. d.).

The first of Kodály's three fundamental steps in the teaching and learning music, the Preparation stage, is where unconscious experiences are provided, allowing pupils to learn naturally through singing their playground rhymes and songs in the mother tongue. According to Watson (2012, 39), this stage is characterised with "fun and spontaneous, based on imitation and reflective of the way in which children learn their native language", hence the concept's contribution to children's literacy development and language acquisition (Cary, 2012). In the second stage (Presentation), pupils are consciously presented with new materials. They are guided to discover new elements by learning the new material based on what they had already learned subconsciously (Watson, 2012). The Practice stage being the last of the three stages is where learned skills are reinforced with new elements introduced (Watson, 2012). At this stage, pupils may be engaged in listening to songs to identify whether the rhythm is in triple or quadruple time.

In the learning of 'Pulse', for example, Rowsell and Vinden (2016, 10) state that the three stages would be:

- Sing a song while clapping the pulse many times

- Learn the word ‘beat’ or ‘pulse’ to describe what you have been clapping
- Listen to a new song and try to clap the pulse.

The following paragraphs are the description of the three stages of lesson presentation.

The introduction stage

The introduction stage is the starting point of the lesson. At this stage, the teacher prepares the pupils minds to arouse and sustain their interest throughout the lesson (Baiden and Amofa, 2008). Tamakloe et al. (2005) explain that the introduction stage is the beginning of the lesson where the teacher reviews the previous lessons by linking the new topic to pupils’ pre-existing knowledge and experiences. Teachers also present to pupils an overview of what they are about to learn and why it is necessary to learn those knowledge and skills (Baiden and Amofa, 2008; Tamakloe et al., 2005).

The development stage

During the development stage, the teacher employs a variety of teaching methods to teach the facts logically and sequentially and develops the intended skills to be acquired by the pupil (Ababio, 2013; Reece and Walker, 1994; Tamakloe et al., 2005). At this stage, the teacher models and demonstrates the skills embedded in the lesson for pupils to observe, imitate and practice. At the development stage, the teacher “deals with the topic and tries to achieve the stated objectives or competencies by providing the learning experiences or activities for students so that he or she can build on them” (Alorvor 2012, 7).

The conclusion stage

The conclusion stage is where the teacher reiterates the main ideas and summarises the lesson, and also assesses pupils' learning at the end of the lesson (Ababio, 2013; Alorvor, 2012). At this stage, the teacher provides further and extended practice for pupils to achieve the aims and objectives of the lesson (Reece and Walker, 1994).

2.10 Developmentally Appropriate Music Education in the Lower Primary Classroom

In developing and adopting a position statement on early childhood music education in July 1991, the National Executive Board of the Music Educators National Conference (MENC), the largest American music education association outlined the following beliefs about young children's developmentally and individually appropriate musical experiences (MENC n. d.):

- All children have musical potential.
- Children bring their own unique interest and abilities to the music learning environment.
- Children's play is their work.
- Children should experience exemplary musical sounds, activities, and materials.
- Children should not be encumbered with the need to meet performance goals.
- Diverse learning environments are needed to serve the developmental needs of many individual children.
- Children need effective adult models.
- Children learn best in pleasant physical and social environments.

These beliefs are to provide guidelines for the selection and creation of appropriate musical learning activities for children in the classroom. In the following paragraphs, I present overviews of each of these beliefs about music education for young children.

2.10.1 Children's Musical Potential

Access to musical practices such as composition, performance and movement are not just for a few talented and gifted individual children because all children can participate in it meaningfully (Črnčec et al., 2006; Essa, 2003; Mills, 1995; Manford, 1996). Pupils have musical potential and, therefore, are natural musicians. It is claimed that early exposure to appropriate music at their level enhances their general development and learning (Isbell and Raines, 2003).

According to Spodek and Saracho (1994, 472), pupils respond to music through play and movement and “are able to organise their perceptions of and responses to music, forming mental structures that become the basis for understanding, remembering, and creating music.” Dzansi (2002) describes how pupils explore music through movement, singing, chanting rhythmic rhymes, clapping, playing simple rhythmic instruments and partaking in other fun-filled musical activities such as clapping and stone-passing games. These capabilities exhibited in the musical learning environment indicate that every lower primary school pupil has a potential for a successful and meaningful interaction with music. The development of this potential through numerous encounters with a wide variety of music and opportunities to participate in developmentally appropriate music activities is the right of every pupil (Manford, 1996; MENC, n. d.). The varied musical activities provided by the teacher serve as a complement to the different learning abilities of pupils, which results in those pupils who may not compose or perform music to, at least, become good music listeners.

2.10.2 Children's Unique Interests and Abilities

Each child brings his or her ability and interest to the musical learning environment and takes back “knowledge and skills that he or she is uniquely capable of understanding and developing” (MENC, n. d., 2). This suggests that the teacher must offer strategic support to pupils as they are engaged in music, and also that pupils must be allowed to take an active and dominant role in their musical learning activities. As noted by Manford (1996), pupils should be provided with a rich and stimulating environment offering many possible routes for them to explore as they grow in awareness and curiosity about music. In agreement with this, Levinowitz (1998, 2) states that, “if the music environment is sufficiently rich, there will be a continuous and every richer spiral of exposure to new musical elements followed by the child’s playful experiment.”

Describing appropriate music centres in schools for pupils, Isbell and Raines (2003) have noted that such carefully designed centres provide varied opportunities for them (pupils) to explore sounds through manipulation, comparing, contrasting and creating with varieties of musical materials such as drums, castanets, bells, rhythmic sticks and a collection of African musical instruments. These musical instruments provide variations in sound exploration and experimentation which can contribute significantly in building the concept of tone colour in learners. Pupils also develop instrumental performing skills as they interact with such musical materials (Flolu and Amuah, 2003).

Furthermore, the musical centre provides an appropriate musical learning environment that is based on free choice participation that allows for greater involvement and participation, depending on the pupils’ needs, interest, experience and abilities as they direct their own musical activities with the teacher’s support (Isbell and Raines, 2003). Dzansi (2004) cautions music educators against imposing any concept on pupils which

does not relate to their experience and environment as this can interfere with their musical expressions. The music teacher's most important role in the learning environment is to observe children as they engage in activities to determine and identify their interests, abilities and expressive techniques which will serve as a guide for setting an appropriate learning environment for their engagements (Isbell and Raines, 2003; Manford, 1996).

2.10.3 Children's Play

In describing the role of play in children's lives and learning, Cohen et al. (2010, 210) state:

Play catches and develops children's intrinsic motivation, addresses their self-posed questions, offers the possibility for children to engage in divergent thought in which there is no single right answer, promotes socialisation and creativity, and prompts the development of both the left and right hemispheres of the brain.

Pupils possess a natural inclination to explore their environment through play and consider it as a very serious activity through which they exert themselves to achieve a goal (Manford, 1996). Levinowitz (1998) explains that pupils primarily learn about the world through the magical process of play, as the substance usually comprised objects in the child's environment and the experiences which they are exposed to. In a similar point, Dzansi (2004) describes the learning process in the playground which is a reflection of what transpires among local ensembles in the Ghanaian community. For example, in performing the *Adowa* music and dance type among the Akan ethnic group, instrumentalists (drummers and bell players) sit in a semi-circle formation with singers standing behind them. The female lead singer begins the performance by singing an introduction song in a free style. The master drummer who plays the *Atumpun* drums and controls the entire performance follows immediately by cueing in the other

instrumentalists to join, after which the chorus enter with a medley of songs. The rest of members of the music and dance group or the general public then take turns to dance in pairs in the arena.

Pupils as participants in social events such as festivals where artistic performances are held “study the way experts perform their tasks” (Dzansi 2004, 84) and try to practice their observations during their musical-play. Marsh and Young (2006, 289) define musical-play as “everyday forms of musical activity... that children initiate on their own accord and in which they may choose to play with others voluntarily”. Countryman (2014) explains that musical-play includes spontaneous acts of chants and games, pre-existing songs and a wide range of improvised songs and dance expressions derived from popular media and oral traditional sources. By this, pupils negotiate rules which regulate their interaction through play, confirming Vygotskian theory of social interaction (Blake and Pope, 2008) which explains how learning and creation of knowledge takes place through a collaboration between the learner and a more experienced, knowledgeable and competent person.

Performance and learning are reinforced through active participation (Dzansi, 2004). Taking turns to dance hence affords each pupil the opportunity to take part and achieve perfection in the art. Socially, they may be developing the art of cooperation, an attribute of teamwork necessary for learning. Intellectually, they may be exploring sounds and movements which can develop their sense of rhythm, pitch, dynamics, volume, and other related music concepts. Physically, they may be learning fine motor control as they perform on their improvised musical instruments. Morally, pupils may be learning how to tolerate each other as they engage in musical-play.

As pupils observe, improvise and imitate their peer's actions during musical play, they achieve competence (Amuah et al., 2011; Manford, 1996). It is against this backdrop that Manford suggests the introduction of music to pupils through play and emphasised that, during musical play, "children's attention is immediately directed to the object at hand" (Manford 1996, 18).

Participants in musical-play events appear in a natural state and become their own teacher (Dzansi, 2004; Manford, 1996). In such an environment, socialisation that takes place through musical learning is effected through "child-to-child and peer education, apprenticeship, and adult-to-child instruction" (Mans, Dzansi-McPalm and Agak, 2003, 209). It is, therefore, necessary for lower primary school teachers to appreciate and take a cue from the practicality and "playground pedagogy" of pupils to design developmentally appropriate musical activities to provide musical learning experiences for their pupils.

2.10.4 Exemplary Musical Sound, Activities and Material

Pupils should experience exemplary musical sounds, activities and materials (MENC n. d.). Music forms a natural part of pupils' environment and a meaningful part of quality childhood formal education (Essa, 2003; Jackman, 2005; Mayesky, 2002). Hatch (2005) is of the view that it will be unwise to teach music to pupils without engaging them in practical activities. According to Manford (1996) and MENC (2000), pupils can learn to reproduce newly heard melodies in their singing, and rhythmic patterns with their rhythmic instruments. They should, therefore, be encouraged to see themselves as musicians. In view of this, it is suggested that music should be considered as a fundamental and integral part of the pupil's life in the school (Hatch, 2005; Mayesky,

2002; MENC, 2000) so as to nurture their love of music to enhance their musical knowledge, skills and understanding.

Music is basically an aural art and according to Manford (1996), pupils are likely to retain and utilise their listening experiences during the attendance of events such as musical concerts, listening to iTunes, Spotify, the radio and other internet music streaming services in later life more than all the other musical experiences. It is, therefore, very significant to provide a number of developmentally appropriate listening experiences for them to develop their aural acuity. Pupils should be supported to listen to folk and traditional songs, hymns, and songs about animals and familiar objects that relate to their cultural background (Manford, 1996). The more music pupils hear, compose and play, and the richer the musical sound, the more they are likely to develop and create their own musical skills, knowledge and understanding. Teachers are, therefore, required to consider the provision of developmentally appropriate music experiences for their pupils to give them the opportunity to experience exemplary musical sounds, activities and materials.

2.10.5 Performance Goals

In a developmentally appropriate music environment, pupils should not be burdened with the need to achieve a performance goal (MENC, n. d.; Spodek and Saracho, 1994). Rather, the appropriate environment with varied opportunities should be created with the aim of developing pupils' singing skills, rhythmic responses to music, and performance skills on musical instruments (Manford, 1996). In what seems to be a confirmatory stance, Essa (2003) has noted that singing with pupils should not be based on achieving musical accuracy, and the teacher's purpose for teaching pupils to learn music should also not be premised on making the pupils great musicians. The teacher should rather try

to stimulate the musical potential in them and build the foundation for music appreciation. In terms of singing, pupils in the lower primary may perform out of tune. In such an instance, the teacher's duty is to discover the developmental level of each pupil and plan beneficial experiences, avoiding activities that are too complex or frustrating to enable each pupil to keep developing at his or her own pace (Taylor, 1990). In Mayesky's (2002, 279) words, "children will have more success in movement and music activities if they are not required to synchronise their movements to an external musical source."

An environment that supports vocal development enhances pupils' singing voices. Teachers are not to emphasise and dominantly focus on achieving a predetermined performance level. Engaging pupils in the singing of variety of songs leads to the development of their singing skills. Levinowitz (1998) believes that through continued exposure to spoken chants, songs and vocal plays, pupils can develop the musical use of their voices during the remaining childhood years.

Rhythmic responses to walking, running, clapping and skipping, listening to choral, traditional, instrumental music and playing available musical instruments in the school are all worthwhile developmentally appropriate musical experiences that contribute significantly to pupils' learning (Essa, 2003; Isbell and Raines, 2003; MENC, n. d.; Spodek and Saracho 1994). As emphasise by Dzansi (2007), the goal of music education for pupils is to help them (pupils) value their own creative efforts rather than be concerned about accurate phrasing, correct interpretation of melodic or rhythmic patterns and so forth. Consideration of pupils' developmental level in planning appropriate musical learning activities that will aid pupils' learning and development should, therefore, be of paramount concern to teachers.

2.10.6 Diverse Learning Environment

Levinowitz (1998) identifies childhood as the most critical stage of children's musical growth. However, individual children within the same age bracket may learn, develop and grow at their own individual pace (Mayesky, 2002) and each child learns something different in the music learning environment (MENC, n. d.). Creating a diverse musical learning environment to serve the developmental needs of many individual children is, therefore, crucial (Tassoni and Hucker, 2000).

Music consists of varied activities of singing, creating, improvisation, playing musical instruments, movement, and other related activities (Jackman, 2005; Manford, 1996; Mayesky, 2002). These provide wide and varied opportunities for every pupil to succeed in at least one of these musical activities regardless of academic achievement or mental ability. Manford (1996) argues that, even if a pupil cannot sing well, he or she may be able to play a musical instrument, read music, move in response to rhythmic patterns created by peers or even create rhythmic pieces on his or her own. Other pupils may also be guided to enjoy such musical achievements through well-planned listening experiences (Essa, 2003; Jackman, 2005; Mayesky, 2002).

As discussed early on, pupils interact with musical materials in their own way based on their unique experiences and developmental levels (Jackman, 2005; Mayesky, 2002; MENC, n. d.). Individual pupil in a group participating in a musical activity in the same setting at the same time may exhibit different responses. While one may respond through a display of sophistication and confidence in creating rhythms and songs, another may simply move in response to rhythms being created by others or just listen to the sound being created in the learning environment (Mayesky, 2002; MENC, n. d.). The various

manners through which pupils respond to music signify that the art does different things to different pupils and for that reason, it is the responsibility of the teacher to set up a developmentally appropriate music learning environment to develop an enthusiasm for music learning in pupils, which can last the rest of their lives.

2.10.7 Effective Adult Role Models

Pupils love and enjoy adults who joyfully participate in their music making activities. MENC (n. d., 1) states that “parents and teachers who provide music in their child’s life are creating the most powerful route to the child’s successful involvement in the art.”

Modelling is an essential teaching activity that aids pupil’s learning (Cohen and Manion, 1989; Good and Brophy, 1995). Pupils love music passed on to them from someone special in their life and, therefore, learn quickly through modelling. Adult role models, especially lower primary school teachers, can plan opportunities for musical knowledge and skills developments while encouraging spontaneous musical responses that pupils produce each day and also focus on divergent thinking that allows for the varied musical responses. The different levels of background experiences, abilities, needs and interests that pupils bring to the music learning setting cause this divergent thinking and result in each pupil responding to the artistic material in his or her own way (Manford, 1996; Manford, 2007). As adults model musical activity, pupils observe, imitate and practise to achieve success in learning (Amuah and Adum-Attah, 2016).

According to MENC (n. d.), effective adult role models should value music and recognise that an early introduction to music is important in the pupils’ lives. Effective adult models for pupils’ musical experiences are very crucial for pupils’ learning and development.

Teachers and parents must understand the importance of including appropriate musical activities in pupils' lives through modelling which is likely to motivate them to engage in music making to learn and develop their musical knowledge, skills and understanding.

2.10.8 Pleasant Physical and Social Environment

According to MENC (n. d.), pupils' learning is very effective in a pleasant physical and social environment. By nature, pupils are very curious and investigative, with the aim of finding out how things work around them. They normally do this through games, play and other related activities (Dzansi, 2004; Flolu and Amuah, 2003). Jackman (2005) intimates that pupils learn best through acting upon what they experience. It is, therefore, very significant to provide many kinds of music-related physical and social opportunities for pupils. Such opportunities in music learning contexts for pupils will be most effective when they include musical plays, musical games, conversation about music elements, pictorial imagery of musical concepts, stories about musical events, shared reflections on life events and family activities, and personal and group involvement in social tasks (MENC, n. d.).

The playground environment is a perfect example that provides physical and social experiences that are related to pupils' musical engagement. Dzansi (2004) has alluded to how pupils participate actively during playground music performances through which they learn by imitation as they express themselves through dancing, jumping, clapping and singing. A pleasant physical and social environment for music education can ensure that pupils are successful and appropriately challenged as they participate in meaningful musical activities (MENC, n. d.).

2.11 Participation in Music

All the teaching methodologies and strategies that are applied during teaching or lesson presentations in the music classroom are carried out within the contexts of composition, performance and listening (Amuah and Adum-Attah, 2016; CRDD, 2007; Mills, 1995). According to Isbell and Raines (2003), music is learned through musical behaviours of singing, playing of musical instruments, movement, creating, and listening. A similar stance was taken by Spodek and Saracho (1994, 473) who state that “music programmes for the early years of school generally consist of singing, playing simple instruments, listening, and creative movement.” These are three interrelated musical processes or activities through which people participate and engage in music (Willoughby, 1996), and, therefore, form one of the bases of technique of teaching music in the primary school.

Composition, performance and listening are interrelated processes in the sense that when composing, the ideas are tried out by performing, while making judgement about the ideas being included in the composition results in listening (Mills, 1995). Willoughby (1996, 15) states that, “when music is improvised, it is simultaneously created, performed, and listened to by the performer.” As pupils engage in spontaneous musical play, they compose through improvisation within the context of performance, and listen to what is being performed. Amuah and Adum-Attah (2016) have note that in *Akan* story-telling sessions, the narrator sings *mmoguo* (a musical interlude) and improvised rhythmic accompaniment to the *mmoguo* on the *donno* (hour glass drum) while participants listen and respond in chorus. Clearly, these represent the integrated nature of composition, performance, and listening in musical learning and experiences. In effect, engaging in one of these musical processes triggers a response in one or both of the other two.

Mills (1995) considers composition, performance and listening as the starting points for musical activities in the classroom. In the following paragraphs are presentations of overviews of these three musical processes.

2.11.1 Composition

Composition is the process of creating music (Mills, 1995). According to Willoughby (1996, 15), it is the process of “choosing elements of sound and organising them in some way to achieve a desired result: the creator’s own piece of music.” It is an activity that develops pupil’s creative skills and sharpens their perceptive powers, hence supporting the development of their aesthetic sensitivity (Amuah and Adum-Attah, 2016). Mills (1995) emphasises the existence of endless opportunities in the classroom for nurturing pupils’ creative skills through music composition without adult interference. Here, it is important for the teacher to identify pupils’ needs and abilities in order to provide a developmentally appropriate environment to support their sound exploration activities both individually and in groups (Mills, 1995). Creating rhythmic patterns to accompany singing, creating rhythms using available musical instruments and setting the created musical product to a poem, and improvisation on a rhythmic phrase played by peers are some composition activities that can be carried out in the primary schools (Amuah and Adum-Attah, 2016).

Some evidence, however, suggests that teachers feel uncomfortable teaching composition as part of music lessons. In his causal comparative research study, Ampomah (2001, 13) found that majority of both pre-service music teachers and practising teachers preferred teaching performance to composition “because it gives them enjoyment and engages their participation.” Mills has identified a similar problem when she states that “music in school traditionally has stressed performing and listening at the

expense of composition” (1995, 24). This calls to question the perception teachers hold about teaching composition as part of music experience for the pupil in the classroom.

2.11.2 Performance

Performance is the interpretation of created music. It is the reception of instruction from the composer (Mills, 1995) which is exhibited through improvisation but consists of intentional and unintentional creative elements (Willoughby, 1996). This signifies composition within the context of performance.

Teaching performance seemed to be the preferred choice among teachers (Ampomah, 2001; Mills, 1995). In the lower primary classroom, music performances consist of singing, movement in response to music, and playing musical instruments (Amuah and Adum-Attah, 2016; CRDD, 2007; Mills, 1995; Spodek and Saracho, 1994).

Since providing learning experiences for pupils proceeds from known to unknown (Cohen et al., 2010; Flolu and Amuah, 2003), musical materials selected for pupil’s performance activities may come from the pupil’s environment, and should be graded according to duration, difficulty and complexity (Amuah and Adum-Attah, 2016). Again, Flolu and Amuah (2003) explain that the playing of musical instruments in the classroom should begin with what pupils usually play before extending to unknown materials. According to Amuah and Adum-Attah (2016, 100) “when pupils are able to play a few patterns on their instruments, they are ready to play as an ensemble.” This can give pupils confidence and motivate them to venture into performance of varieties of music that contributes to the development of their creative skills.

2.11.3 Listening

Active engagement in music is underpinned by listening (Amuah and Adum-Attah, 2016). The majority of people are listeners rather than creators or performers (Willoughby 1996). This makes listening an essential behaviour in the experience of music and, therefore, an indispensable factor to be considered in the development of perception conception (Amuah and Adum-Attah, 2016).

Amuah and Adum-Attah (2016, 109) define listening as “the reception of information through the sense of hearing.” In this sense, listening depends on concentrated effort. Willoughby (1996, 16) opines that “listening requires commitment, energy, and a desire to become involved in a personal and intense way with music.” As a consequence, the teacher is required to plan developmentally appropriate musical activities that will engage pupils in purposeful listening (Amuah and Adum-Attah, 2016) of varieties of classical, folk, and popular music. Such experiences for pupils enhance their aural acuity, and provide excellent avenues for the development of their ability to perceive the expressive qualities of music.

2.12 Challenges of Teaching Music in the Primary School

Research and experiences have revealed various challenges affecting the teaching of music in the primary school. Majority of generalist teachers in some countries, including England (Stunell, 2010; Welch and Henley, 2014; Mills, 1995), Australia (de Vries, 2011; Rogerson, 2016) and New Zealand (Webb, 2014), who are responsible for teaching all curriculum subjects in the classroom, have expressed lack of confidence in teaching music because they perceive their training in music as inadequate (Rautiainen, 2015; Stunell, 2010; Welch and Henley, 2014). These teachers see the teaching of music as a specialised area which should be handled by specialist music teachers (de Vries and Albon, 2012; Hennessy, 2000; Stunell, 2010; Welch and Henley, 2014). All four

experienced and confident generalist teachers who participated in Stunell's study in 2010 saw the teaching of music as a weak area in their professional practice. This may be a reflection of similar perceptions being held by a good number of generalist practicing teachers. In Ghana, Opoku-Asare et al. (2015) identified that the Creative Arts are taught by generalist teachers who lack the necessary knowledge and skills about the curriculum and, therefore, often do the best they can in its implementation in the classroom. Ballantyne (2006), Rogerson (2016) and de Vries (2011) posit that generalist teachers continue to show lack of confidence in teaching music due to the fact that this issue is insufficiently addressed in generalist teachers' initial teacher education courses. This is coupled with the fact that only the minority of these teachers have some formal experience in the study of music during their elementary and secondary school education (Stunell 2010; Welch and Henley, 2014). de Vries' (2017) survey of one hundred and twelve Australian generalist teachers at the end of their first year of teaching identified that only thirty-seven per cent (37%) of them taught music regularly in their classrooms. Among the reasons attributed to this is lack of skill in teaching the art. It is, therefore, not surprising to find generalist teachers continuously showing a lack of confidence and competence in teaching music (de Vries, 2017).

Secondly, some government educational policies such as educational reviews across different countries have resulted in the marginalisation of music. For instance, in Ghana, the 2007 educational review resulted in making music one strand of the Creative Arts curriculum (CRDD, 2007; WPRERRC, 2004) while curriculum subjects such as Mathematics and English Language (WPRERRC, 2004) which are considered as core subjects continue to be stand-alone subjects to this day. As notes by Webb (2016), the study of music is considered as nonessential. Hence, time allocation for its study continues to reduce in lieu of core subjects. A similar curriculum review in New Zealand

when the Arts curriculum was introduced in 2000 by the Ministry of Education “presented music in a reduced format” (Webb 2016, 2). Persellin (2007) has also reported that seventy-one per cent (71%) of United States of America’s fifteen thousand (15,000) school districts have reduced the time for music to make way for the teaching of mathematics and reading. The focus now is support for literacy and numeracy education in primary schools (Rogerson, 2016), putting pressure on teachers to boost pupils’ learning in these supposedly essential curriculum subjects, which, in effect, have created less room for music education in the school curriculum.

Time constraint as a result of crowded curriculum was also identified by de Vries (2017) as one of the factors that militate against effective implementation of music education in the classroom. This suggests that some primary school curriculum subjects are considered more essential than music and shows the extent of how marginalised the study of the subject is in the primary school.

Music is not externally assessed in some countries. As a consequence, it is not considered as an essential subject to be taught in the classroom. For example, Stunell (2010) explains that, since music is not externally assessed in British primary schools, it is always the first subject to be abandoned when pressure is mounted on teachers to concentrate more on literacy and numeracy which are subjects that are externally assessed. A similar situation currently exists in Ghana. The Creative Arts do not form part of curriculum subjects which are externally assessed and, therefore, teachers may consider its teaching as a waste of time and avoid teaching it altogether. All these challenges have negatively affected and continue to affect the effective implementation of music education in many countries, an issue which needs deeper reflection and consideration to reverse the trend in order to ensure improvement in pupil’s music education.

2.13 Summary of Chapter 2

The theoretical framework and review of the related literature provided examination of some research and background information about this study. Presentation of information about constructivist teaching concept and the historical perspective of music education in Ghanaian primary schools are followed by examination of socio-cultural values of music to children, the generalist teacher philosophy, and on teachers' beliefs and perceptions about music education for children. Music's importance for children, strategies of teaching music in primary schools, developmentally appropriate practice in the classroom, and developmentally appropriate music education for children are also reviewed. Finally, participation in music through composition, performance, and listening, and challenges teachers encounter in teaching music are also considered. In the next chapter are the methods I adopted to find answers to the research questions.

CHAPTER 3

METHODOLOGY

3.1 Introduction

This chapter discusses the methodologies adopted to address the research questions of this study. The sections which follow present the research design, data collection and analysis methods, remarks on generalisation, the reliability and validity of data collected, and the ethical consideration for the study.

3.2 Qualitative Research

The qualitative research method was adopted as the research approach for this study. Snape and Spencer (2003, 3) define qualitative research as a “naturalistic interpretative approach concerned with understanding the meanings which people attach to phenomena within their world.” Mohajan (2018, 24) describes it as “a form of social action that stresses on the way of people interpret, and make sense of the experiences to understand the social reality of individuals.” This makes qualitative researchers adopt a person-centred and holistic perspective where they examine the experiences from the participant’s point of view in order to make interpretations. Fraenkel and Wallen (2003, 431-432) describe five characteristics of qualitative research which will be considered in regard to the aims of this study.

Firstly, “the natural setting is the direct source of data” (Fraenkel and Wallen, 2003, 431). This is one belief of qualitative researchers and hence they observe events as they unfold in the particular setting to collect data. This study aims at investigating lower primary school teachers’ actions in the classroom setting in terms of strategies of teaching music. Secondly “qualitative data are collected in the form of words or pictures rather than numbers” (Fraenkel and Wallen, 2003, 431). Qualitative researchers aim to achieve

holistic meaning and understanding of phenomena and, therefore, try not to reduce qualitative data to numbers. They attempt to analyse rich data as closely as possible with respect to what is recorded through observations, interviews and documents. The present study aims at obtaining descriptions of events as they unfold in the lower primary music classroom, hence the adoption of qualitative research.

Thirdly, Fraenkel and Wallen (2003, 432) assert that “qualitative researchers are concerned with process as well as product.” In their attempt to have understanding, qualitative researchers search for answers to questions as to how people negotiate meaning.

Furthermore, Fraenkel and Wallen (2003, 432) argue that “qualitative researchers tend to analyse their data inductively.” Data are not collected to test already formulated view. Rather, themes and patterns comes from the data (Fraenkel and Wallen, 2003; Pietkiewicz and Smith, 2012). Multiple reading of transcript and listening to audio recording are done to take detailed and comprehensive notes about significant reflections of the interview experience (Pietkiewicz and Smith, 2012). The notes taken are transformed into themes with the aim of reaching conclusions of respondents’ lived personal experiences.

Finally, Fraenkel and Wallen (2003, 432) state, “how people make sense out of their lives is a major concern to qualitative researchers.” Qualitative researchers make sure that they capture people’s perspectives accurately by focusing on explaining and interpreting what they see, hear and read.

The phenomena in question make the adoption of qualitative research the best method for understanding teachers’ perceptions and beliefs. The study which focused on the description of the natural setting of participants, participant’s musical background,

examination of processes, methods and strategies of teaching music, and gaining teachers' perspectives and meaning of their perceptions aligns with the characteristics of the qualitative research approach as outlined by Fraenkel and Wallen (2003).

Specifically, a combination of two qualitative research designs, Ethnographic and Interpretative Phenomenological Analysis (IPA) research were adopted to guide this study. These approaches are discussed below.

3.2.1 Ethnographic Research

Ethnographic research studies peoples' behaviour in a given cultural setting (Fetterman 2010). The emphasis "is on documenting or portraying the everyday experiences of individuals by observing and interviewing them" (Fraenkel and Wallen 2003, 512). Data is also collected through document study (Angrosino, 2007). The objective of ethnographic research is to gain insight into social interactions of subjects in their natural setting.

Even though ethnographic research is employed by ethnomusicologists to study music in a culture, it can well be applied to explore music education in a particular society. My experience as an educator in both the Basic school and the College of Education places me in a position to apply ethnographic research methods to investigate strategies teachers adopt to provide musical learning experiences for pupils.

IPA and ethnographic research can be time-consuming due to the emphasis on detailed description of events associated with them. Compared with other research methods, it takes relatively longer to conduct research that employs IPA and ethnographic research.

3.2.2 Interpretative Phenomenological Analysis

Interpretative Phenomenological Analysis concerns exploring in detail participants' lived experiences and how they make sense of those experiences (Smith, Larkin and Flowers, 2009). The aim is to find out in detail how people perceive the social environment in which they live. According to Pietkiewicz and Smith (2012), phenomenology, hermeneutics and ideography are three fundamental principles underlying IPA.

Phenomenology "aims at identifying the essential components of phenomena or experiences which make them unique or distinguishable from others" (Pietkiewicz and Smith 2012, 362). In other words, it examines in detail an individual's personal perceptions and account of events or objects. This study focused on how participants perceived and understood events rather than the description of phenomena based on a predetermined categorical system, concept and scientific criteria.

Hermeneutics, the second theoretical principle underpinning interpretative phenomenological analysis, is theory of interpretation (Smith and Osborn, 2008). It explains the role of the researcher 'entering' into the participant's world to make sense of their perspectives and understanding in order to make meaning, hence interpreting of the participant's account of experience. Writing on this subject, Smith and Osborn (2008, 53) state that:

At the same time, IPA emphasizes that the research exercise is a dynamic process with an active role for the researcher in that process. One is trying to get close to the participant's personal world, to take, in Conrad's (1987) words, an 'insider's perspective', but one cannot do this directly or completely. Access depends on, and is complicated by, the researcher's own conceptions; indeed, these are required in order to make sense of that other personal world through a process of interpretative activity. Thus, a two-stage interpretation process, or a double hermeneutic, is involved. The participants are trying to make sense of their world; the researcher is trying to trying to make sense

of participants trying to make sense of their world. IPA is therefore intellectually connected to hermeneutics and theories of interpretation.

It is worth noting that phenomenology and hermeneutics play a complementary role to each other. Phenomenology allows for the revelation of phenomenon. Hermeneutics, therefore, becomes a prerequisite for revelation of phenomenon. Effort was made in this study to interpret participant's perceptions and understanding to make meaning of the phenomena being studied.

The third theoretical principle of interpretative phenomenological analysis is ideography. It refers to "an in-depth analysis of single cases and examining individual perspectives of study participants, in their unique context" (Pietkiewicz and Smith 2012, 363). Here, the emphasis is placed on the detailed examination of each participant's perspective, thus in-depth exploration of every single case.

3.3 Sample and Participants

This section focuses on the sample and participants selected as informants for the present study. Purposive sampling was the approach adopted to select the research participants. Etikam, Musa and Alkassim (2016, 2) define this approach as "the deliberate choice of a participant due to the qualities the participant possesses." Purposive sampling as a qualitative research method emphasises small scale sample for in-depth studies (Fraenkel and Wallen 2003). The smaller sample units are selected due to their unique features and characteristics that allows for detailed examination and understanding of central themes and puzzles the investigator wishes to study (Ritchie, Lewis and El am, 2003).

The phenomena of lack of confidence and competence in teaching music by significant number of generalist primary school teachers as discussed above could lead to these

teachers avoiding teaching the subject altogether. The purposive sampling technique was, therefore, seen as the appropriate method to select participants who regularly include music activities in their classrooms.

3.3.1 The Sample

This study is limited to the lower primary (classes one, two and three for ages six, seven and eight). Six generalist teachers with Diplomas in Basic Education who have been teaching in these classes for at least one year were selected from two primary schools (School A and School B for the purpose of confidentiality) as informants and participants for this study. Both schools in which the selected participants teach are located in the Afigya Kwabre District which lies in the central part of the Ashanti Region of Ghana. These schools were selected from among partner primary schools of Wesley College of Education, Kumasi in Ghana where this researcher works as a generalist teacher educator. These partner primary schools are in mutual agreement with the above mentioned College for practical training in teaching for professional development of generalist pre-service teachers. These teachers in training from Wesley College of Education are placed in the various partner schools for one year for such training.

Again, lower primary generalist teachers were selected as participants as they were more likely to include musical activities in their classrooms. In a comparative analysis, de Vries (2011) identified that a higher proportion of lower primary teachers, that is, twenty-nine (29) out of forty-two (42), teach music on regular basis, as compared to merely two (2) out of nineteen (19) upper primary teachers who teach the subject on regular basis.

3.3.2 The Selection Procedure

Initially, a convenient strategy was adopted to select the population after which the purposive sampling technique was used to identify the respondents who represent the criteria required for this study (Berg, 2004). A ten-item survey questionnaire was distributed to thirty-two primary school head teachers to complete for the purpose of identifying teachers who teach in their respective schools and are twenty-two (22) years or older, have taught for at least one year, possess the Diploma in Basic Education and also teach in the lower primary school. All the head teachers were drawn from primary schools in various districts in the Ashanti Region that are in partnership with Wesley College of Education, Kumasi, for practical training of student teachers. These head teachers were attending a two day (15th and 16th of June, 2017) management of mentees capacity building workshop on the College's campus in the Ashanti Region of Ghana, during which this researcher was present. Ethical protocols were followed to gain permission from the conveners of the workshop (the teaching practice committee of Wesley College of Education, Kumasi) to administer the questionnaire on the first day of the workshop after a brief explanation of the aim of the study to participants of the workshop. Out of the thirty-two, twenty-five (about 75%) returned their responses the following day.

Examination of the questionnaires identified five primary schools in the Afigya Kwabre, Kwanwoma and Kwabre Districts in the Ashanti Region in which the head teachers identified teachers that qualified to be included in the study. As a follow-up, head teachers and the lower primary teachers in each of these five primary schools were visited after calling the head teachers on telephone to schedule a meeting in their respective schools.

These meetings took place a week after the capacity building workshop to engage qualified staff of the identified schools in discussions, focusing specifically on the aims and purpose of this research. Out of the discussions, teachers in three schools, two in the Afigya Kwabre District and one in the Kwanwoma District agreed to take part in the study. However, teachers from two schools, both located in the Afigya Kwabre were selected as participants due to pre-determined number of participants to be recruited and taking proximity of the research sites into consideration. These teachers were, therefore, identified to provide the richest data on the study. They were also selected based on their willingness to take part.

3.3.3 The Participants

Table 3.1 below shows a summary of the research participants and their background information.

Table 3.1: Background Information of Research Participants

School	Teacher	Age	Gender	Teaching Experience	Class Size	Qualification	Formal Music Education
A	A	40	Male	15 years	41	DBE	At college
A	B	49	Female	27 years	39	DBE	Distance Learning
A	C	32	Male	6 years	40	DBE	At college
B	A	27	Female	3 years	32	DBE	At college
B	B	33	Female	8 years	30	DBE	At college
B	C	35	Male	7 years	31	DBE	At college

As can be noticed from the table, there are three male and three female teachers as participants in this present study. All six participants possess Diplomas in Basic Education. The number of years they have taught ranges from three to twenty-seven years. All the participants have had some formal education in music during their teacher education, either in college or as part of a distance learning programme.

Teachers' formal music education and training, past experience and their interests may have an influence on their teaching in the music classroom (de Vries, 2011). Detailed background information about these participants gathered at the initial stage of the interviews section is presented and discussed in the following paragraphs.

Teacher A in School A

Teacher A of school A has been teaching for the past fifteen years in three different primary schools, including the present one. He graduated from college in 2003 with a 3 Year Teacher's Certificate "A". While teaching, he enrolled as a distance education

learner in 2007 and graduated in 2010 with a Diploma in Basic Education. He took a music education course during the period of his teacher education. He had, however, not received any further training in music as a practicing teacher. He is teaching in a class with a student population of forty.

Teacher B in School A

Teacher B of School A is a forty nine-year old female, with twenty-five years of primary school teaching experience. She completed her secondary school education in 1990 and was employed as an untrained teacher in 1993. She enrolled in a distance learning programme in 2005 and graduated with a Diploma in Basic Education in 2008. When she was asked about music education she has received, she explained that the distance learning programme included a total of eighteen hours of tutorials in music and dance course titled “Music and Dance for the Basic School Teacher”. She, however, expressed concern about inadequate time allotted to the music course to prepare her adequately for effective music teaching. Apart from the above stated music course, she has not attended any further training in music. Currently, she has thirty-nine pupils in her classroom.

Teacher C in School A

Teacher C of School A has six years of teaching experience. He is thirty-two years old and teaches in a class with a student population of forty. Teacher C studied in one of the Colleges of Education and graduated with a Diploma in Basic Education in 2012. In responding to the question about his music education, he mentioned that he studied one course in music and dance for fourteen weeks during the second semester of the first year in college and that has been the only formal course in music that he had benefitted from. He believes that he lacks adequate knowledge and skills to fully interpret the music

syllabus and, therefore, depends much on children's music video materials on social media to provide observational and musical learning experiences to his students.

Teacher A in School B

Teacher A in school B graduated and was awarded a Diploma In Basic Education in 2015 after studying for three years in one of the Colleges of Education. She is twenty-seven years old and has been teaching in the lower primary for the past three years. She currently has thirty-two pupils in her classroom. She completed three music and dance courses in college, two of which were pedagogically related. She stated that none of the three in-service training workshops she had attended for the past three years included music.

Teacher B in School B

Teacher B in school B is thirty-three years old with eight years of primary school teaching experience in two schools. She received teacher training in one of the Colleges of Education and graduated with a Diploma in Basic Education in 2010. Her training included one music and dance course covered within fourteen weeks of two hours per week. This teacher has not attended any further training in music. She has thirty students in her classroom. She complained of her inability to fully interpret the music syllabus to guide her students' study in the classroom.

Teacher C in School B

Teacher C in school B received teacher training in one of the Colleges of Education and was awarded the Diploma in Basic Education in 2011. He is thirty-five years old and has been teaching for seven years in the lower primary. There are twenty-nine students in his classroom. Apart from one music and dance course he studied in college, he has not

attended any further courses in music. He believes that the music and dance education he received in college was inadequate to prepare him to provide effective music experiences to his pupils.

The teacher participants' perspectives concur with some international research findings. One hundred and three (103) out of one hundred and twelve (112) respondents involved in a study conducted by de Vries (2011) were of the view that the amount of time allocated to music education during their teacher education was insufficient, resulting in inadequate preparation for teaching music.

The participants were interviewed to share their perspectives and beliefs about teaching music in their classrooms. Their actions and behaviour in the classroom with regard to teaching music were also observed and recorded with the purpose of confirming (or otherwise) their views on teaching music. Documents relating to music education in their classrooms in the form of syllabi, schemes of work, assessment record books and lesson plans were also studied for additional data to support the interviews and observations.

3.3.4 Entry to the Research Sites

Official permission was sought and obtained before entering the selected research sites in respect of this study to contact participants for their consent (Cohen, Manion and Morrison, 2007). Head teachers of the selected primary schools were contacted individually for informal discussions by telephone about the aim and purpose of the research and why their schools were selected for the study. They were informed of visits, duration and periods for undertaking the study, including explanations of ethical issues underlying the research such as assurance of anonymity and confidentiality of informants (Fraenkel and Wallen, 2003). This communication was followed by official letters (see

appendix B) to the head teachers requesting permission to conduct research in their respective schools (see appendix D).

Further subsequent visits were made to meet the selected participants to explain to them the aims and objectives of the study, and to assure them of confidentiality. Both head teachers and informants were provided with participant information sheets for the study (see appendix C). All six selected participants agreed to volunteer to participate in the study and signed the participant consent form (see appendix E) to that effect after receiving ethical clearance from the Ethics Committee of the College of Human Sciences at UNISA (see appendix A). Actual data collection in the field began after securing this ethical approval.

3.4 The Data Collection Methods

The research instruments used to collect data for this study were observations, interviews, and documents study. I present a brief overview of each of the data collection tools in the following paragraphs.

3.4.1 Observation

People's actions and behaviours may differ from what they claim they do. In such instances, observation as a research tool provides "the investigator the opportunity to gather live data from naturally occurring social situations" (Cohen et al. 2007, 396). According to Angrosino (2007), observation is an act of perceiving the interrelationships and activities of a people in a particular environment. This gives the investigator an opportunity to observe events happening in participant's natural setting, thereby allowing for a direct cognition. Furthermore, it enables the investigator to understand the context in which events occur and allows things which respondents might not talk about during

interview sessions to be seen and discovered (Cohen et al., 2007). In the present study, the researcher himself observed events as they unfolded in participants' natural settings (classrooms) rather than as second hand reconstructions by another observer.

According to Morrison (1993, 80), an observation enables the researcher to collect data on:

- the *physical* setting (for example, the physical environment and its organisation)
- the *human* setting (for example, organisation of people, the characteristics and the make-up of groups or individuals being observed)
- the *interactional* setting (for example, interactions that are taking place, whether formal, informal, planned, unplanned, verbal, or non-verbal and so on)
- the *programme* setting (for example, resources and their organisation, pedagogic styles, curricular and their organisation).

A non-participant role to observe teachers' actions and behaviour in the music classroom was adopted. This is an approach for collecting data about phenomenon and social behaviour without interfering with the participants' actions (Fraenkel and Wallen, 2003; Williams, 2008). This strategy allowed this researcher to focus on observation of the participants' behaviour and actions, and also to take note of what goes on at first hand. It is also more ethical if done overtly (Cohen et al., 2007). It is, however, time-consuming, costly and can lead to some participants behaving differently since they know that they are being observed (Sanhu, 2013; Windsor 2016).

In terms of planned music lessons which are timetabled, teachers and students' interactions in each classroom were observed for approximately ninety (90) minutes. This consisted of three thirty minutes' lessons each, making a total of eighteen (18)

lessons. However, additional time was devoted each day to observe the many unplanned and spontaneous music activities that were integrated in teaching other subjects in the classrooms. Singing in particular was used extensively as part of teaching English and Ghanaian language (*Twɪ*). It was also used to motivate pupils to take active part in learning activities in the classroom.

The period used for recording observation and the interview data spanned 12th September, 2018 to 6th December, 2018. Prior to the data collection, two visits were made to each selected participant between 2nd July, 2018 and 13th July, 2018. The purpose of these visits was to build a rapport and deeper relationship with the selected participants and also to remind them of the impending study. These visits afforded me the opportunity to have a further experience of the research settings.

During the observation sessions, I sat quietly behind students in the classroom to take notes with notebook and pencil (Silverman, 2004). Musical behaviours and activities such as singing, hand clapping, moving to rhythms, playing improvised musical instruments, and gesturing constitute the content of the notes taken. I also wrote down questions and reflections at the end of each observation session. The personal feelings, perspectives, and comments recorded in the field notes helped me to interpret what participants said during the subsequent interview sessions.

3.4.2 Interview

Interview refers to a verbal communication between an investigator and a person or group of persons for the purpose of obtaining information (Angrosino, 2007). It “enables

participants... to discuss their interpretations of the world they live in and to express their own point of view” (Cohen et al., 2007, 347). According to Fraenkel and Wallen (2003), interview is a very significant strategy for checking the accuracy of impressions gained through observations. Denzin and Lincoln (2000, 646) suggest to researchers that they should not only consider interviews as a means for gathering data but also consider it “as active interactions between two (or more) people leading to negotiated contextually based results.”

From these assertions, interviews are seen to have different purposes. According to Cohen et al. (2007, 351), the purposes of interviews are many and varied, some of which include:

- To evaluate or assess a person in some respect
- To gather data as in survey or experimental situations
- To sample respondents’ opinions as in doorstep interview

The purpose for which interview was adopted for this research was to obtain descriptive data about generalist teachers’ perception, beliefs and strategies of teaching music in the lower primary classroom. Furthermore, it aims at assessing teachers’ knowledge about developmentally appropriate practice in the music classroom, challenges of teaching music and opportunities available for teaching music to primary school students.

Based on the aims of the present study, a semi-structured interview guide was constructed and used as one of the data collection instruments. A semi-structured interview is a flexible data collection tool which makes it possible for a researcher to engage the informant “in a dialogue whereby initial questions are modified in the light of the

participants' responses and the investigator is able to probe interesting and important areas which arise" (Smith and Osborn 2008, 57). With this approach which uses an interview guide, flexibility which allows much more space for the interviewee to answer questions based on his or her understanding is applied in asking questions that cover series of topics (Edwards and Holland, 2013). Highlighting the advantages and disadvantages of the semi-structured interview, Smith and Osborn (2008, 59) state that:

It facilitates rapport/empathy, allows a greater flexibility of coverage and allows the interview to go into novel areas, and it tends to produce richer data. On the debit side, this form of interviewing reduces the control the investigator has over the situation, takes longer to carry out and is harder to analyse.

Another disadvantage of using this type of interview as a tool for data collection is the one-on-one interactions which are usually more time-consuming. However, as explained above, the intention is to provide a rich description and interpretation of the phenomenon in question.

The interviews for this study consisted of open-ended questions in order to allow the respondents enough space and time to talk freely and at length. By this method, a wide range of ideas and opinions from participants in their own words about the phenomena being studied were obtained.

Apart from few a visits during which either only an observation or an interview was conducted, both interviews and observations were carried out on most of the days of visits to the research sites. All interviews conducted after some observation sessions were scheduled in advance and were conducted at respondent's convenience during the hours of school period in a comfortable and quiet location within the school compound. This

allowed respondents to freely share personal information and perspectives about the phenomenon being studied.

Each one-on-one semi-structured interview lasted for approximately twenty minutes with a total of forty-six (46) interviews being conducted. There were eight encounters each with four of the participants while seven interview sessions each were also held with two of the respondents. Data gathered through the audio recording and the handwritten ones were compared and transcribed verbatim in Microsoft word within twenty-four hours of the interview. All transcribed data were kept in the strictest confidence in keeping with Unisa's stipulations.

The semi-structured interviews which were guided by predetermined open-ended questions designed by this researcher reflected the aims, objectives, and the research questions, and covered the following areas:

- Teacher's perceptions and beliefs about teaching music in the primary school
- Strategies of teaching music in the primary school
- Developmentally appropriate strategies of teaching music in the primary school
- Challenges of teaching music in the primary school
- Opportunities for teaching music in the primary school.

All the conversations were audio recorded (Fraenkel and Wallen, 2003) for the purpose of re-checking participants' responses that departed from the field notes taken through handwriting during the observation sessions. Ethical issues were explained beforehand to interviewed informants. A copy of the interview schedule can be found at Appendix F. I collected data until I noticed that no new themes seemed to be emerging from the interviews.

3.4.3 Documents

In educational research studies, document analysis plays a very significant role such as triangulating data collected, supplementing information gathered through observations and interviews and checking the reliability of data-gathering methods (Fraenkel and Wallen, 2003). Documents exist in various and different forms. In relation to the school, documents may refer to official letters, memos, student's records, class attendance register, teachers' lesson plans, syllabuses, textbooks and other related materials.

In order to check the reliability of data collected and to enhance the validity of the observations and the interview data, documentary materials relating to this study with regards to teaching music were considered. In addition, this researcher was very interested in the personal documents of teachers such as teachers' diary on music education. What became very valuable to this study were the participants' schemes of work, assessment record books and the expanded schemes of work (lesson plans) for teaching music. These documents provided valuable information about how the participants prepare for their music education task. Data from the various sources (interview, observation and document analysis) were collated and integrated to conclude the data collection stage.

3.5 Member Checks

Once interview data were transcribed, they were typed, printed out and hand delivered to respondents within one week of the interview for validation. Participants were provided this opportunity to review the information provided for accuracy, personal representation and interpretation. Almost all comments given by the respondents after the review suggest that the transcripts represent true reflections of the interview conversations. This process was adopted in order to guard against personal bias on my part. Again, member

checking provided further means of confirming the intentions of the participants. These helped to enhance the credibility of the data collection instruments.

3.6 Reliability

Reliability is a requirement for obtaining the same results after repeated application (Fraenkel and Wallen, 2003). It considers the extent to which a measurement tool provides consistent results (Golafshani, 2003). In other words, “reliability concerns the extent to which a particular technique will produce the same kind of result, whenever and by whoever it is carried out” (Hitchcock and Hughes 1995, 107). For research to be considered as reliable, it must demonstrate that, if it were to be carried out on a similar group of participants in a similar context, a similar result would be obtained (Cohen et al., 2010).

Maintaining a chain of evidence (Yin, 2014) is very necessary to enhance the reliability of qualitative data. I maintained reliability through writing detailed field notes, building a journal of my reflections on observations made and jotting down memos to record the data-gathering process. In view of this, I collected data from multiple sources by means of multiple data collection instruments. The reliability of data collected for this research was also checked by triangulation method (Fraenkel and Wallen, 2003). Interview scripts were cross-referenced with documentary evidence and observation records to ensure the consistency of the data.

3.7 Validity

Validity is concern with the quality of data collected which is underpinned by the accuracy of the method used (Cohen et al., 2007). As a concept in research, validity assists investigators to determine how truly and accurately an item measures what it is

supposed to measure (Fraenkel and Wallen, 2003). It considers whether the description of events captures the event accurately and to what extent this description provides a true and accurate account of what is claimed to be described (Hitchcock and Hughes, 1995).

Validity checks were employed to enhance the validity of this study. Audio recordings of the interviews were carried out to ensure the accuracy of transcribed interview scripts. These were transcribed verbatim and compared to recorded interviews once completed, printed out and delivered to respondents within one week for member checks. This exercise was done to give informants the opportunity to review the interview scripts for accuracy and personal representation. Comments given by the informants after the review were considered as additional notes and corrections. This also served as an opportunity for collecting additional data from the participants. An effort was made to avoid dropout, that is, respondents withdrawing from taking part in the study before its completion through the application of sound ethical principles.

3.8 Ethical Issues

Due consideration of ethical issues in social research involving human subjects cannot be downplayed. Orb, Eisenhaurer and Wynaden (2000, 93) state, “ethics pertains to doing good and avoiding harm.” Harm can be prevented or reduced through the application of appropriate ethical principles underpinning qualitative research.

This study adhered to the University of South Africa’s guidelines and policy on research ethics in terms of informed consent, the right to withdraw without any penalty, and

ensuring participant's anonymity (UNISA, 2016). The appropriate processes were followed to obtain ethical approval from the University before data were collected.

Before recruiting participants for this study, the aims, purpose and nature, including time commitment and the extent of involvement were fully explained to participants (Fraenkel and Wallen 2003). All informants were provided with a copy of the research participant's information sheet for the record.

After being issued with the ethical clearance certificate, I re-visited the proposed selected teacher participants and their head teachers on the 11th of September, 2018 for another round of discussions with the aim of confirming their consent to take part in the study. After the meetings in their respective schools, all the six participants signed the informed consent form as agreeing to the terms and conditions associated with the study. The head teachers also presented me with acceptance letters of agreeing for the study to be conducted with the teachers and in the schools upon my producing a copy of the ethical clearance certificate. These paved the final way for data collection, which began the following day.

3.9 Confidentiality Regarding Participants' Identity

Ethical principles require the protection of identity of all research participants (Fraenkel and Wallen, 2003). This principle was adhered to by ensuring the period of closure of information gathered. Precautionary measures were taken to avoid the dissemination of any identifying information (Creswell, 2003). All participants were assigned fictitious names. For example, participants were named Teacher A, B and C. Audio recordings are kept in a locked safe in my residence and will be destroyed after five years of publishing

the report of this study. Respondents' names were never connected to interviews recorded and I was the only person who listened to the audio tape.

3.10 Data Analysis

According to Fraenkel and Wallen (2003, 435), data analysis is a process of analysing and synthesising data gathered through observations, interviews and documents "into a coherent description". In this study, data were analysed inductively. Inductive analysis means that categories, patterns and themes of analysis emerge from the data collected rather than these being imposed on them prior to the data collection and analysis (Alase, 2017).

In this study, informants' perspectives were treated as cases. Accounts of their experiences were considered case by case for the purpose of comparison and contrast to gain an overall meaning and understanding. Each teacher who participated in this study was treated independently. Observation notes on each participant's actions and behaviours in the classroom, audio recording and interview transcripts, together with documents of their music lesson plans and scheme of work for teaching, the primary school Creative Arts syllabus, assessment record books and other related documents were analysed as cases to capture each teacher's detailed profile, perspectives, perceptions and actions in relation to teaching music. I read and re-read the interview transcripts alongside listening to the audio recordings of the interview for clarity and also narrow down the sentences in the transcripts. After this, all the cases were compared to identify common underlying features, patterns, connections, similarities, contrastive points, characteristics and themes that emerged from the overall data for making categorisation and classification to obtain meaning.

3.11 Limitations of Qualitative Research

In qualitative research study, findings of a particular case from a setting may not necessarily describe the phenomenon of cases from different settings. Qualitative researchers focus on meanings of a person's perspectives on a phenomenon (Fraenkel and Wallen, 2003). In educational research, evidence and qualitative data gathered from a school on a phenomenon may not represent that of other schools. Fraenkel and Wallen (2003) describe generalisation as "a statement or claim of some sort that applies to more than one individual, group, object or setting". They explain further that a major limitation of qualitative research is the lack of justification of its methodological process for generalising the findings of a particular study. This is due to the fact that generalisation in qualitative research is heavily dependent upon its external validity (Cohen et al., 2007). Therefore, extending the findings of this study to describe the phenomenon in other settings will not be possible. Hence, the results cannot be generalised.

3.12 Summary of the Chapter

Ethnographic research and Interpretative Phenomenological Analysis were adopted to guide this study. The purposive sampling technique was employed to select six lower primary school teachers comprising three males and three females as informants for this study. Ethical protocols were followed to gain access to the research participants and the research sites. Participants were also assured of protection of their identity. Data were collected by means of interviews, observations and document study. Measures were taken to ensure validity and maintain the reliability of data collected. Data gathered were analysed inductively, allowing for themes, patterns and categories to emerge from the data. The next chapter concerns the findings, analysis and discussions of the data gathered.

CHAPTER 4

FINDINGS AND DISCUSSIONS

4.0 Introduction

This chapter is concerned with the analysis of the data obtained mainly from observations, interviews and documents related to the study, and discussions of findings from the analysed data. The chapter is organised in seven sections. These are the general background information of the research settings, the examination and description of strategies teachers adopt for teaching music, identification and description of teachers' beliefs about music education for children and their perceptions toward the teaching of music. The remaining sections are concerned with assessing the developmental appropriateness of teaching strategies teachers adopt for teaching music, the challenges and opportunities of providing musical learning experiences to pupils, and addressing and managing challenges of teaching music.

4.1 General Background Information

As discussed above in the methodology chapter, qualitative researchers go directly to the actual setting in which events occur to observe activities and collect interview data. Descriptive data about the settings in which this present study was carried out and the research participants who practise their profession in these settings are presented in the following paragraphs.

4.1.1 The Research Settings

Table 4.1: Summary of Characteristics of Schools A and B

	School A	School B
Number of Teachers	7	7
Number of Pupils	241	187
Number of Classroom Blocks	2	1
Number of Classrooms	6	6
Average Class Size	40	31
Date of Establishment	1948	1998

As indicated in table 4.1 above, there are seven teachers in each school, including the head teachers who act as managers and supervisors of teaching and learning. Each teacher is in charge of one class. The average class size of school A is forty, with a total population of two hundred and forty-one pupils, while that of school B is thirty-one, with a total population of one hundred and eighty-seven pupils. Both schools use a common timetable in terms of beginning and closing of school hours, duration of lesson periods and break time. A common framework that guides the preparation of school based timetable for teaching and learning is provided by the district education directorate under which the selected schools operate.

School A was established by the Catholic Mission in 1948 to serve the formal educational needs of the children of the community in which the school is situated, which is a small town with a population of about two thousand five hundred, with crop farming as the main occupation of the adult residents. The school is situated in the North-Western part of the town and comprises two blocks of buildings, with a football field lying between the two blocks. The western situated block comprised three classrooms which accommodate the lower primary classes and a room being used as an office for the head

teacher while the eastern situated block also comprises three classrooms for the upper primary classes.

School A has no music room or a hall and, therefore, teaching and learning music takes place in the normal classrooms in which all other subjects are taught. Artistic performance and activities that require attendance of a large number of people take place on the school's football field with erected sheds. Other essential facilities such as science laboratory, library room, and computer laboratory are also not available in this school. Notwithstanding, teachers teach all subjects that require the use of the above stated facilities by verbal explanations and readings from books in the same classroom.

School B is a state owned school established in 1998. It is centrally located in the community. This school has one block of building consisting of six classrooms and two other rooms, one being used as office for the head teacher and the other as teachers' resting/common room. Similar to school A, school B has no special room for music activities and, therefore, all the curriculum subjects, including music are taught in the same classroom.

Both schools selected for this study are lacking in terms of availability of resources, including teaching and learning materials. Ghanaian traditional musical instruments for teaching are not available, making teaching very challenging. Available materials mainly consisted of children-made improvised drums. Teachers mostly depend on these improvised materials to teach and assist pupils' learning.

4.1.2 Background Information of Teacher Participants

The table (table 3.1) with teacher participants' background information in chapter three is revisited as reference for the analysis in this chapter.

Table 4.2: Teacher Participants' Background Information

School	Teacher	Age	Gender	Teaching Experience	Qualification	Formal music Education
A	A	40	Male	15 years	DBE	At college
A	B	49	Female	27 years	DBE	Distance Learning
A	C	32	Male	6 years	DBE	At college
B	A	27	Female	3 years	DBE	At college
B	B	33	Female	8 years	DBE	At college
B	C	35	Male	7 years	DBE	At college

4.2 Strategies of Teaching Music

It is worth noting that almost all the teacher participants of this study expressed concern about their inability to interpret the music curriculum. They were observed providing some musical learning experiences to their pupils. In the following sections, I present and discuss their music strategies.

4.2.1 Frequency of Music Activities

Specific periods are provided for school teaching and learning timetable for music activities as part of the Performing Arts. The Creative Arts is allocated seven (7) periods per week, each of which lasts for thirty (30) minutes. Out of this, the Performing Arts is allocated three (3) periods, suggesting that, teaching and learning music, dance and drama in the lower primary officially uses ninety (90) minutes per week in the classroom. Comparing the number of periods allocated for teaching and learning music with the number of periods for teaching and learning other subjects at the same level, the number of periods for music activities seemed to be very inadequate. Observations also indicate that some of the periods allocated for teaching music were being used for teaching other

subjects. In studying the teachers' lesson plan, record books and the teaching and learning timetable, it was revealed that English is allocated ten (10) periods of thirty (30) minutes each per week. Mathematics is allocated eight (8) periods while Natural Science uses six (6) periods a week. It must be noted that these subjects are stand-alone subjects and, therefore, considering the number of periods for teaching and learning music which forms one strand of the Performing Arts curriculum confirms the results of some research which suggests that music is given low priority in the primary schools (de Vries, 2017; Hennessy, 2000; Wiggins and Wiggins, 2008).

Notwithstanding the above situation, it was observed that musical activities in the form of singing, playing improvised musical instruments and movements which were usually brief occurred several times throughout each day of the week. Music was being used as prelude, interlude and postlude of the total school activities of each day. Teachers use the subject as a tool for teaching and learning other subjects. It was observed that most lessons begin with a song which either relates or does not relate to the topic to be taught as a strategy to motivate and capture learners' attention to instructions. Teacher C of School B had this to say: "I use singing especially to motivate my pupils to pay attention during teaching, either at the beginning, middle or at the end of each lesson".

4.2.2 Preparation to Teach Music

Data gathered from teachers' conversations in respect of how they prepare to teach music revealed the use of varieties of planning strategies among the teacher participants of this study. It was revealed through the conversations that participants experienced various challenges in implementing the music curriculum. What seemed to be common to all the teacher participants was the preparation of scheme of work and expanded scheme of work (lesson plan). From the data gathered, these two exercises are compulsory for all primary

school teachers. They are always expected to prepare these documents for vetting by the head teachers and to guide their teaching activities in the classroom. The documents also serve as records of work done.

The data gathered, compared with the Performing Arts syllabus, suggest that almost all the teachers select content which they consider as not difficult to deal with and use such content materials to prepare and teach. The selected content, as evident from the documents studied and respondent narratives were dominated by singing, accompanied with body movements, and playing of improvised musical instruments to provide rhythmic patterns to accompany the activities. This finding aligns with the findings of de Vries (2011), who found singing dominating music activities in the classroom. Although these records supported by observations made show some experiences being provided for lower primary pupils, there is an indication that they are not receiving the full complement of the planned music curriculum designed in the syllabus for the provision of learning experiences for pupils, suggesting a deficit in their primary school music education.

Despite the selection of content areas which some participants consider as not difficult to prepare and teach, observation and documentary data gathered from Teacher A in School B indicated that this teacher has a good appreciation of music (which manifested in her teaching), and a full control of the Performing Arts curriculum. She was able to provide sequential and appropriate music experiences to her pupils based on the planned outline of the curriculum. In a conversation, she indicated that she had prior positive experiences in the Performing Arts before being admitted to college for her teacher training and also offered the full complement of Performing Arts courses in college, so

she could interpret the curriculum to provide learning experiences for pupils in the classroom. She said:

Music for children in the primary school is mostly practical activities. This is even emphasised in the syllabus and therefore all teachers should be able to provide such practical experiences for children. I am able to perform most of the tradition[al] music and dance forms and yet what I normally do as part of my preparation to teach music is that, I view some videos on children[s] traditional music and dance which I have downloaded from YouTube to consolidate my knowledge and skills before going to the classroom. Occasionally, I show some of these videos to my pupils and I believe this strategy is helping me to provide interesting music experiences in my classroom.

This confirms the belief that prior positive engagements and experiences in the Performing Arts and offering the full complement of the Performing Arts courses during teacher training equip one with the necessary competence and confidence to teach music effectively (Adjepong, 2018; Hallam et al., 2009). This knowledge also concurs with de Vries' identification of one hundred and ten (110) out of one hundred and twelve (112) survey respondents' observations that "prior musical experiences impacted on their ability to teach music" (de Vries 2011, 8). Wiggins and Wiggins found that competent music teachers had also studied and experienced music outside the school system and backed this opinion by stating that "one source of competence is a generalist teacher's personal background as a musician and with music" (Wiggins and Wiggins 2008, 3).

4.2.3 Music Activities

Heyning (2011) noted that singing is one of the most popular music activities teachers employ in teaching music. The observational data, as validated by the teacher participants' narratives, indicated that the music activities in the classrooms were dominated by singing and movements, with playing of improvised musical instruments

to provide rhythmic accompaniment. Observations in the music classrooms, compared to examination of the planned primary school Performing Arts curriculum, indicates that the above listed activities as practiced in the classrooms fall short of the total experiences that are supposed to be provided for pupils in the lower primary music classroom. This observation aligns with the following statement:

Music education does not just mean children only playing in the traditional ‘school band’ or ‘singing in the choir’, but rather, it means having regular opportunity in class to explore the concepts of music through a program of singing and/or playing instruments, creating music, listening to music and responding. (de Vries 2017, 3).

This suggests that assisting pupils’ learning in music should not be limited to selected activities but should rather include as many musical activities as possible (Manford, 1996). As stated elsewhere, teacher participants select contents they are ‘comfortable’ teaching to provide learning experiences for their pupils. Coupled with this is the overemphasis on performance to the detriment of composition which is very necessary for developing pupils’ creativity, as observed by Ampomah (2001).

In this current study, observations indicated that singing, movements and playing of instruments were done not only in the classrooms but outside as well. For example, before teaching and learning in the classrooms begin for each school day, a morning assembly is held during which prayers are said, songs sung, and announcements are made. After this, pupils sing and march to their various classrooms for teaching and learning to continue.

Another observation made was pupil’s intense engagement in musical activities during play and break recesses. Observation records for this study indicate that pupils consider this music making periods as very serious business. They engaged in various spontaneous musical play of singing accompanied by circle, hop-skip, clapping and stone-passing

games, with application of rules. The rules as observed were intended to eliminate falters during these musical games until a winner is declared. Participation in these processes helps the pupil to learn how to be patient, cooperative, and take his or her turn, and develop the skill of assuming leadership roles (Dzansi, 2004). Through these social interactions, they also acquire musical knowledge, understanding and skills from their peers by means of observation, modelling and practice (Marsh, 2008) and through collaborative learning during playground activities (Countryman, 2014; Dzansi, 2004).

4.2.4 Delivering Music Activities

As already stated, singing with its related movement activities dominated music activities in the music classrooms. Based on participants' stories and on my observations, teachers demonstrated similar strategies and characteristics in the music classroom. In the present study, all planned singing and movement/dancing lessons were teacher-directed, involving direct instruction and either focused on learning a new song or leading pupils to sing already known songs. Almost all the teacher participants mostly used rote method to teach songs with a call and response style of imitation. Singing was taught and learned phrase by phrase, and once the pupils had finished learning to sing a particular song, they accompanied the singing with body movements and playing of improvised musical instruments directed by the teacher. Pupils learned mostly by imitating the singing and the body movements modelled and demonstrated by the teacher. Most of the movements exhibited gestures which matched or described the words of the songs sung. Songs used by teachers in the music classrooms included various types and styles such as children's folk songs, story-telling songs, English hymns, Ghanaian patriotic songs, international children's songs and Ghanaian gospel songs. Texts of songs learned were either in the Ghanaian language (Twi) or in English and were sometimes written on the chalkboard

and read by the teacher in phrases for pupils to listen, repeat and memorise in reading aloud by the whole class before singing. As a motivation to learn, some singing lessons began with telling short stories by the teacher about the song to the whole class to help pupils understand the content of songs represented in the lyrics.

The above described performance style mirrored almost all music activities in the music classrooms. Teacher participants were of the view that these methods reflect the integrated nature of performing music, dance and drama as suggested in the primary school Creative Arts syllabus. They described the nature and characteristics of music, dance and drama as closely related, which allows for easy integration with each of these artistic expressions in practice. This view shared by the teacher participants aligns with King's (2018) research findings in which all the three participants preferred teaching music through integration with other subjects. It must however be emphasised that some of the participants' actions in the music classroom seemed to be teacher-dominated without allowing learners input during the teaching and learning process. Indeed, this does not fully support a constructivist teaching and learning environment where both the teacher and the learner are supposed to collaborate to aid the learner discover knowledge rather than such knowledge being 'poured' on the learner (Aldridge et al., 2004; Cohen et al., 2010; Kalpana, 2014).

In responding to the question as to how different or similar are the strategies and methods they use to teach music as compared to the teaching of other subjects, participants' responses overwhelmingly pointed to the fact that music as an artistic activity requires the application of teaching methods that can reflect this characteristic. Teacher participants said they mostly sing or dance for pupils to observe, imitate and practice same during music lessons. Indeed, I observed singing and some movements being

modelled and demonstrated by the teachers and imitated by the learners as the commonest strategy employed for teaching music in the classrooms. In most cases, these activities were teacher-initiated as already stated above. The teacher participants, however, indicated that methods such as the demonstration and imitation being used for teaching music are similar to methods they use to teach other subjects. Individuals, pairs and groups performing activities were also used as methods to teach music. Teachers organised groups of boys, girls, mixture of boys and girls, group of pupils sitting in rows and in columns in the classrooms to repeat singing and movement demonstrations modelled by the teacher. All these activities were directed by the teachers. However, some individual pupils volunteered to perform, standing in front of the class to sing based on songs learnt and on their own choice and preference of song. During individual, pair or group singing, some teachers intervene spontaneously to correct mistakes in the singing. This affirms that some strategies used to teach music are different while others are similar to strategies used to teach other curriculum subjects.

4.2.5 Pupils' Responses to Music Activities

Animating the music classroom during music lessons may depend on the strategies that teachers employ to provide learning experiences for pupils. The observational data of this study show that most instructions were teacher-directed. Almost all the teacher participants exhibited similar strategies and characteristics in teaching music. That notwithstanding, observations made with respect to how pupils responded to musical activities delivered in the classrooms aligned with the respondents' stories. The data indicate that, pupils' responses to music activities in the schools and in the classrooms were quite positive. Teacher B of School B said: "They always respond positively to any

music activity in the classroom. It forms part of their daily activities and therefore [they] do not hesitate at all in responding to it spontaneously.”

The pupils’ participated actively in all music activities provided by the teachers in the schools. One could see pupils singing with enthusiasm and joy with all the strength available to them. They accompanied the singing usually with rhythmic movements on their improvised drums. Pupils responded to some music and movement activities directed by teachers in a spontaneous manner. Teacher B of School A narrated: “Music making seems to be the best classroom activity of my pupils. They always anticipate this activity and this is gradually giving me some level of confidence to lead them to sing.”

4.2.6 Assessing Pupils’ Learning in Music

Teacher participants indicated that they use observations and written exercises as the main tool to assess pupils’ learning in music. They apply these assessment tools based on aims and objectives set out for teaching and learning in the classroom. Observations validated participants’ narrations. For example, classroom observations revealed that teacher participants were consistently observing pupils’ singing and movements, with some of them using rating scales to determine how well a pupil or group were performing. Teachers used individuals, pair and group performance practices to enhance and assess pupils’ learning in music.

In examining teacher participants’ documents related to teaching and learning music in the classrooms, I did not find any anecdotal records intended to capture an accurate and complete picture of pupils’ learning achievements. Although teachers were constantly observing pupils’ work, no comprehensive records on these observations were kept. Teachers attributed this to lack of time as they are always under pressure to meet targets

in connection with teaching and assessing pupils' learning in the core subjects. Moreover, they consider gathering anecdotal records based on practical performance which takes eighty per cent (80%) of the assessment on each pupil as a waste of time since music is not part of the subjects in which pupils are externally examined at the end of their primary school education. Records on pupils' theoretical (paper and pencil) exercises consisting of class exercises, homework and end of term examinations were, however, available. Teachers consider this exercise as relatively easy to manage and, therefore, mostly depend on this to take decisions and also to provide information on pupils' performance in music.

The use of only one source of data (paper and pen or written exercises), which constitutes twenty per cent (20%) of the total assessment to take critical decisions on learners as observed above, is considered as an imbalance. This is due to the fact that children have individual strength and learning abilities (NAEYC, 2009) and, as such, should be assessed using multiple assessment tools, including observation, to create a balance to arrive at a fair decision on each child's learning and development (Manford, 1996; NAEYC, 2009).

4.3 Beliefs and Perceptions of Teaching Music

In this section, teachers' beliefs and perceptions about the importance of music education in the primary school will be explored. This will be done mainly through the analysis of interview data gathered. One of the objectives for this study is to identify and describe teachers' beliefs about music education for primary school pupils. Another objective is to identify and describe teachers' perceptions toward teaching music in the primary school. In view of this, specific interview questions were designed to gather data that reflect the stated objectives from the research participants.

Although it is relatively difficult to measure the beliefs and perceptions people may have about a phenomenon, their assumptions can be understood to an extent by their words, stories and actions, leading to our understanding of their professional practice in the music classroom. Based on this argument, the possible relationship between teachers' beliefs and perceptions towards music education for pupils and their actual classroom performances is being examined.

4.3.1 Teachers' Beliefs about Teaching Music

All the six teacher participants from whom data were collected presented very positive opinions about the importance of music education for primary school pupils. The interview data shows that all the respondents believe that music is a necessary and important subject taught in the primary school. Narrating the importance of music, teacher participants of this study highlighted various values of music which they believe to have positive impact on pupils' overall growth and development. In table 4.3 below is the summary of the respondents' opinions about the values of music for pupils obtained from the interviews.

Table 4.3: Teachers' Opinions about Values of Music to Children's Development

Themes	Teacher A of School A	Teacher B of School A	Teacher C of School A	Teacher A of School B	Teacher B of School B	Teacher C of School B
Learning	√	√	√	√	√	√
Leisure			√	√		√

Social Skills	√	√	√		√	√
Emotional Development	√			√		√
Motivation	√	√		√	√	√
Physical Development		√		√	√	√
Cultural Transmission and Preservation		√	√	√		

The table above shows the opinions of teachers about the values of music which are very important for pupil's growth and development. The list was generated by means of categorisation and classification of data gathered from teachers' responses to an open ended interview question.

4.3.1.1 Learning

All six respondents mentioned how music contributes positively to pupils' learning. They saw music as an important learning tool that helps children to develop a wide range of competencies which contribute to their holistic development. Teacher participants mentioned consistently that primary school pupils take active part and respond positively to lessons in which music is integrated. For example, Teacher A of School B explained that, when teaching Verse during English lessons, she uses music as a way of teaching the correspondence in sounds of the Verse. She believes that using melodies while teaching helps her pupils to learn quickly and effectively. Indeed, this helps to establish long-lasting learning in children, meaning that children do not easily forget what they are taught and what they learn through music. This teacher is of the view that music has the

potential to make difficult learning tasks simple and enjoyable for children. Here is a direct quotation from her narration:

I have realised how easy teaching and learning becomes when music is employed in the classroom. I remember as a primary school child how some of my teachers used music to teach a lot of mathematics, English and science concepts in the classroom. I still remember those concepts whenever I hear the melodies they used to teach us. In view of this, I usually set some learning tasks to songs for my pupils to sing and you will be amazed at how fast they usually learn such task through singing. This strategy really makes teaching relatively easy for me.

Participants' opinions about the importance of music in pupils' learning bring out the fact that music is as crucial as Mathematics, English, Science and other subjects in the primary school curriculum. However, some elements in their opinions suggest that learning through music is more valuable than learning music *per se*. In other words, their narratives indicated that learning through music is more educative than learning music. In spite of this, it seems these teacher participants have confidence to teach music when it is integrated in other subjects. This phenomenon aligns with Berke and Colwell's (2004) research finding. They concluded in their study that pre-service elementary teachers can teach confidently if they develop skills that will enable them to integrate music into the various curriculum areas. Colwell (2008) also found that teachers also teach music confidently when it is integrated with core academic objectives. This issue is, however, an important key point which must be realised in order not to undermine the importance of teaching music in the primary school.

4.3.1.2 Leisure

Three out of the six respondents of this study highlighted the importance of music for leisure, although their views on this were very limited. They mentioned that pupils engage in a lot of musical games (they mentioned the names of specific Ghanaian

children singing games such *antoekyire* and *ampe*) to entertain themselves and others. They also said that performing, listening to and enjoying music are very necessary and important values which contribute to children's development. Commenting on this issue, Teacher A of School A said:

Of course it is very necessary for their growth. Children learn a lot even as they are listening to music or singing and playing musical instruments to entertain themselves. In fact, music provides recreation and amusement for children. I have noticed that certain types of songs put them in a mood which is very good for their relaxation. I will even suggest for the setting up of special radio stations that will broadcast or play special music to entertain and educate children and I believe such an innovation will complement our effort in providing quality education for our pupils.

4.3.1.3 Social Skills

Through the conversations, teacher participants demonstrated their awareness of the importance music to the development of pupil's social skills and behaviour. Generally, they talked about the promotion of cohesion among pupils and how music facilitates their conformity to social norms as they perform music together. They mentioned sharing, cooperation and willingness to assist one another as important social values pupils exhibit, particularly as they sing in a group. They indicated that the exhibition of such activities as group activities helps them to develop socially. On this issue, Teacher C of School A said:

Engagements in music are a very serious social activity for children. Just observe their own initiated group singing and you will notice how they exert effort in making sure that they succeed in what they have initiated to do. They become more active and sociable after successful performance and this helps them to have self-confidence in relating well with one another.

This scenario provides an opportunity for pupils who are quite reserved and may feel embarrassed or shy to sing or perform alone to participate in group performances to

develop the necessary social competencies that contribute to ensuring smooth integration into society and for social interactions (Manford, 1996).

4.3.1.4 Emotional Development

Three out of the six respondents highlighted the importance of music to the development of children's emotions. They explained that music addresses pupil's emotional needs and contributes to a positive development of their emotional reactions. Teacher B of School C mentioned that, through singing, children are able to release their emotions by expressing their feelings. In commenting on this issue, Teacher C of School B said:

Children employ music and dance as a communication tool to convey emotions that are meaningful to people within their world. For example, last two weeks, I decided to allow my pupils to come out with their own creative work. I organised them into three groups and asked them to select any traditional music and dance type of choice, learn to practice the performance on their own for presentation on stage in the classroom. The classroom presentation took place yesterday and I was highly amazed of their actions. They performed various gestures to express emotions which seemed to have meanings to their colleagues in the classroom. As one group present their work, the rest of the pupils expressed joy and happiness. I believe these performances and actions contributed in addressing their feelings and emotional needs.

The description given above aligns with Ilari's (2014) position that pupil's movement activities in response to sounds suggest that musical thinking in action. This indicates that imaginative thinking was taking place.

4.3.1.5 Motivation

During the conversations, music was considered as an important tool for motivating pupils to learn. Motivation was mentioned as a concept which is easily developed in pupils through music to help keep their focus on lessons in the classroom. Generally, teachers' opinions on motivation was mainly based on singing in particular to draw

pupils' attention to whatever learning experiences are being provided by in the classroom. Interview data indicated that teachers employ music frequently to disrupt or break boredom and revive activities in the classroom. On this issue, Teacher A of School A narrated:

I teach young children and if you care to know, music plays a very significant role in my classroom. Six years old pupils cannot concentrate on one activity for long period and so I use music in between all teaching and learning activities to motivate them to focus on classroom tasks. In fact, I have not set specific time during the day for music activities. Apart from planned music lessons, I sing frequently with my pupils basically to capture their attention during teaching and learning. Whenever I notice that they have become uninterested in an on-going lesson, I sing and they usually respond spontaneously and actively. This strategy helps to change their mood instantly and motivates them to focus on the lesson.

Evidence from the teachers' perspectives and opinions suggests that music, in this case, is mostly used as a teaching strategy to motivate children to learn other subjects. Based on this, it can be argued that most music making in the classroom is dominantly for education in general and not music education *per se*.

4.3.1.6 Physical Development

Four respondents were of the view that music stimulates physical responses and such responses contribute immensely to pupil's physical growth and development. They mentioned specifically that, most of the time, traditional music types are performed with dance accompaniment and as children are engaged in these artistic arts, they gain control over their body through the various movements they perform. In their opinion, such movements help pupils to develop coordination skills. In his narration, Teacher B of School B said:

These children do a lot of movements when they are engaging in musical games during break times. As you know, most of their singing games are accompanied with various movements and these movements are underpinned by careful coordination with each participant of the game. Subsequently, they develop such useful skill for their daily living.

This belief by teacher participants of this study demonstrates a link with the position held by some researchers (Dzansi, 2002; Kwan, 2013) and writers (Hobart and Frankel, 1999; Jackman, 2005; Manford, 1996) about how pupils achieve physical development by engaging in music activities.

4.3.1.7 Cultural Transmission and Preservation

Transmission and preservation of culture were also highlighted and regarded as an important value of music for pupils. Three of the respondents were of the view that music education is an ideal subject which promotes the transmission and preservation of peoples' cultural values to the younger generation and, therefore, the subject should be maintained on the school timetable. Teacher C of school A had this to say: "In the communities, they observe the elderly musicians performances during social events after which they find their own means of imitating those performances. I think this helps to preserve our musical culture."

On these issues, Teacher B in School A said:

Just watch and observe any group doing a performance of any of our traditional music and dance type and you will notice how such performance displays some of our unique cultural practices. Our music is embedded with our cultural values which are necessary for controlling our behaviours and lives. Examples are our folk stories which are sometimes narrated through dance drama to describe good moral living in a society. I believe you know that texts of these stories are mostly set to traditional music for singing purposely to educate and provide moral training. I wish we could do this effectively in

schools to propagate and perpetuate our valuable cultural values which are gradually dying out.

In support of the above narration, Boamajeh and Ohene-Okantah (2000, 3) state:

Through music education...cultural values and behavioural patterns of society can be passed on. Culture is also noted to include modes of thinking and since art is always in the context of culture, education in the arts, including music, promotes cultural expression and ways of thinking about life.

As can be noticed from the above quotation, music contributes significantly to transmission and perpetuation of culture (Adjepong and Obeng, 2018). It, therefore, holds to consider it as one of the important academic disciplines in the primary school (Boamajeh and Ohene-Okantah, 2000).

4.3.2 Perceptions of Teaching Music

Notwithstanding the positive beliefs shown towards music education and their contributions to pupil's growth and development, almost all the respondents perceive teaching music as an act which requires specialised knowledge and skills. They consider music as a special subject that needs special attention. They stressed that the nature of music requires specialist teachers to handle the subject in the primary school. In providing his opinion on this issue, Teacher C of School B had this to say:

I find it challenging to interpret most of the music content in the Creative Arts syllabus. I don't have the required knowledge to enable me to teach all the outlined topics. During my training in the teachers' college, I offered just a course in music and I believe that it is simply inadequate to prepare me adequately for this task. But I still do my best. At least I am able to lead them to sing some songs and I think this is better than none.

The perception held by this teacher participant on this issue aligns with some international research findings on this issue (Biasutti, 2010; de Vries, 2013; Henley, 2014; Russell-Bowie, 2009; Stunell, 2010; Wiggins and Wiggins, 2008). Hennessy (2010) also observed in a study that pre-service teachers have the belief that ability to teach music is largely dependent on one's ability to sing well or perform creditably on an instrument. They attribute the ability to teach music to the possession of special musical skills and this may negatively affect the practices of teachers who hold such a perception in the music classroom. However, it is also argued elsewhere that music education is for both teachers and pupils (Mills, 1995), suggesting that teachers should be able to apply instructional methods they use to teach other curriculum subjects to provide musical learning experiences to pupils in the classroom.

On the other hand, Teacher A of School B said:

You see, music is loved by all children. It forms part of their world. I therefore see it as an area where all teachers should consider teaching in their classrooms.

As in the view of Mills (1995), this participant is of the opinion that both teachers and pupils should engage in music activities and therefore, teachers should create the necessary opportunities for pupils to experience music in their classrooms. This argues that all primary school teachers should, in one way or the other, teach music as part of their classroom practices.

4.4 Developmentally Appropriate Strategies of Teaching Music

One of the aims of this study was to assess the developmentally appropriateness of the strategies teachers adopts to teach music in the lower primary classroom. In this section, analysis of interview and observation data gathered about teachers' interpretations and

understanding of the concept ‘developmentally appropriate practice’ in the classroom is presented.

4.4.1 Meaning and Understanding of Developmentally Appropriate Practice

Prior to the beginning of this study and the interviews, teacher participants were not given any information or educated about the concept “Developmentally Appropriate Practice”. Although the participants seemed never to have read or studied the concept (DAP), they were able to provide a variety of interpretations, each of which stood alone but seemed to align with DAP. All the interpretations given point to the fact those classroom activities should be based on the learner developmentally appropriate stage. Teacher A of School A said:

Developmentally appropriate practice is all the teacher’s practices in the classroom which are appropriate at the child’s level of development. You cannot ask a class one pupil to write a five hundred words essay. Definitely they cannot do that and therefore all practices the teacher adopts should align with the child’s level of academic development.

Teacher B of School A explained that developmentally appropriate practice may refer to classroom activities that do not frustrate pupil’s effort in learning. Whatever task they are assigned should rather aim at helping them to learn and not to discourage their will to do so. Teacher C of School A shared his opinion, highlighting the child’s rate of development:

Developmentally appropriate practice! I believe it deals with practices where the teacher recognises the child’s strength and also consider his or her developmental level. Academically, these children develop at different rates. Each child in my classroom has a different level of strength as far as learning is concerned so I mostly employ group and collaborative learning activities for them. I believe in this method as it enables the

academically weak pupils to learn from their mates and the good ones also share with their friends.

Teacher A of School B is of the view that the learning experiences being provided by the teacher should be what pupils in the classroom can relate well to. She narrated:

Pupils should be familiar and relate well with materials being employed by the teacher to educate them otherwise all the effort in the classroom will be a complete failure. The teacher needs to consider the cultural environment, academic needs and strength of the group of pupils he or she teaches to plan lessons. Most of the examples I use to teach are materials that can be found in the child's environment and this helps them to relate well with what I try to help them to learn.

Four of the respondents viewed developmentally appropriate practice as the use of varieties of teaching methods that meet children's learning needs. In this regard, Teacher C of School B said:

I think developmentally appropriate practice is when you vary your teaching methods to meet pupils' developmental level and their learning needs. You should be able to integrate strategies such as discussions, questions and answer, and demonstration for examples to help your pupil learn.

Teacher B of School B also narrated:

Developmentally appropriate practice is about our style of teaching. I have the belief that the teacher should not teach all children in the same way. In fact, I combine various teaching methods to teach my pupils. In most cases, depending on the topic, I teach lessons by using questions, discussions, role-play and other related strategies to provide the needed experiences for my pupils. These promote the necessary adjustments and create the needed balance at my pupils' developmental level to meet their level of understanding. I have noticed that, whenever I combine different methods of teaching, my classroom becomes animated and this motivates my pupils to respond positively to my teaching.

In continuing her story, Teacher B of School B said, “it implies that the teacher should always try to use varieties of instructional methods to help children learn.” Finally, Teacher C of school B agreed that “depending on the nature of the topic to be taught, the teacher should integrate different instructional strategies to provide learning experiences for pupils in the primary school.”

Only one teacher, Teacher A of School B, highlighted the need for providing materials that can allow pupils to become engaged. She said, “Children’s learning is very effective when they are provided with appropriate learning materials.” She continued, “They are very curious and therefore providing them with the appropriate learning materials helps them to explore to create knowledge for themselves.”

Teacher A of School B continued to explain the need for setting an appropriate environment that promotes pupils’ learning. In continuing the narration of her story, she said:

Since we teach to meet children’s learning needs, it is very important also to arrange the classroom to promote children’s engagements. I normally try to set the classroom environment to promote engagements with my pupils. Sometimes, I re-arrange their sitting arrangements to promote pairs and group work.

As already stated elsewhere in this research report, developmentally appropriate practice is an educational concept which refers to teaching strategies that consider pupil’s age, interests, abilities and experiences to help them achieve challenging and achievable goals (NAEYC, 2009; Obidike and Enemuo, 2013). It is worth noting that, in spite of teacher participants of this research not having any idea about developmentally appropriate practice as an educational concept at the initial stage of the conversations, hearing the term being mentioned in the interview questions seemed to have given them a clue of what it refers to. Notwithstanding the limitation associated with their perspectives about

developmentally appropriate practice, they were able to share their opinions and provided explanations which are all related, in one way or the other, to the concept. They recognised the importance of helping pupils to achieve learning goals based on the needs of the individual learner, the group of pupils with similar needs, and the cultural background of the learners. They highlighted the use of multiple techniques and strategies such as individual, pair and group instructions, peer-help or collaborative learning, and the importance of applying question and answer methods, demonstrations and discussions as teaching strategies to promote pupil's learning. A teacher participant saw the need for creating the appropriate environment and the significance of provision of appropriate learning materials to help pupils explore as part of their learning process and effort.

However, as limited as the scope of the respondents' opinions may be, their interpretations reflect the principles of developmentally appropriate practice in the classroom.

4.4.2 Developmentally Appropriate Music Lessons

The following section deals with how teachers applied developmentally appropriate practice as an educational or teaching and learning concept in the music classroom. One of the interview questions was specifically designed to collect data on this issue. However, data gathered through observation will also be used to support the findings of teacher participants' strategies of teaching music in DAP environments.

By the time of collecting interview data on developmentally appropriate music education for primary school pupils, teacher participants have had some insight into developmentally appropriate practice and were able to relate some of their classroom

musical activities to the concept. In referring to the music section of the Creative Arts curriculum, they gave specific examples of some activities which they see as underpinned by DAP in the classroom. In the conversations, Teacher A of School B said:

Most of the music activities in the syllabus are designed based on the experiences of the pupil. For example, in the class in which I teach, I am supposed to guide my pupils to create their own rhythms to accompany activities such as marching and walking, using their own improvised musical instruments. Children already engage in such activities on their own during break time in school. So it becomes relatively easy to guide them through this in the classroom. There are a lot of such planned activities in the syllabus which children already engage in and practice on their own.

Teacher B of School B is of the view that the nature of music makes it a developmentally appropriate activity for pupils, stating that:

Children love making music when they meet as a group and this alone makes it developmentally appropriate for them. Having knowledge of this, I always include singing in most lessons that I present. Helping pupils to sing traditional and contemporary songs from the locality as outlined in the syllabus are appropriate practices.

According to Teacher C of School A, teaching music should take the developmental level of children into consideration and since pupils cannot sit for a long time to learn, they should be engaged in some sort of movements as discussed in the music syllabus. He narrated that “since music involves movement activities, I believe it is developmentally appropriate for children. That is why I always put them in groups and allow them to dance in accompaniment to singing.” In narrating his side of the story, Teacher A of School A believes that teaching music follows DAP principles and therefore, he applies teaching methods that allow children to follow his lessons. He said,

Whenever I am teaching songs, I choose the ones that are simple and relatively short with language that children can understand and relate to. You know that singing alone is

appropriate for children, so I lead them to sing in bits. I also organise them to sing in small groups and sometimes individually to achieve my aim of the lesson.

Teacher C of School B added:

At the level that I teach, pupils are to be helped to play various locally made musical instruments. In view of this, I always allow them to play their own rhythms to accompany singing and they do so with ease.

This shared opinion is in relationship with the perspective of Teacher A of School B, a teaching strategy based on pupils' background experience. Consideration of pupils' previous knowledge in providing them with learning experiences is one of the principles of developmentally appropriate practice. Teacher participants consider pupils' background experience as very necessary for providing them with further knowledge and skills.

As identified by other participants, singing and movements are activities pupils take delight in which are also outlined in the syllabus and therefore, they are considered as developmentally appropriate activities for children. However, observations made about some actions by teachers during teaching may not be in alignment with DAP. The high frequency of teacher-initiated rote teaching of songs results in rote learning and this may be in conflict with the basic principle of child-centeredness in a developmentally appropriate teaching and learning environment (Lee and Lin, 2013; NAEYC, 2009). Notwithstanding, allowing pupils to accompany singing with their own rhythms created on their improvised musical instruments seems to be a good practice of giving them the opportunity to explore sounds, thereby improving their creative skills (Essa, 2003; Jackman, 2005; Mayesky, 2002).

4.4.3 Importance of Developmentally Appropriate Practice in Teaching Music

All the respondents were of the view that DAP is a very significant concept in teaching music. Upon reflections on the term, they believe that there is a positive relationship between music and developmentally appropriate practice. In their opinion, developmentally appropriate practice plays a pivotal role in providing musical experiences for pupils. In narrating their stories, they highlighted the importance of applying the concept of DAP in implementing music activities in the classroom and consider it (DAP) as a perfect concept to be applied in teaching. In giving what I consider as a broader perspective on this issue, Teacher A of School B stated:

I believe that my pupils enjoy the entire music tasks I set in the classroom. They consider music in the classroom as fun and always respond to it positively and actively. As such, I presume that they understand the content of my music lessons which also infers that my teaching strategy is developmentally appropriate at my pupils' level. I believe the concept is very important in terms of teaching music at this level.

Teacher participants' belief on the above discussed issue is in consistence with the finding of an investigation conducted by Miranda (2004) on the connection between teaching practices of three music teachers and beliefs about developmentally appropriate practice. The findings showed a positive link between the ideas used for implementing music activities and developmentally appropriate practice beliefs.

4.5 Challenges of Teaching Music

As already identified in the review of the literature chapter of this study, there are various challenges affecting the teaching of music, including teachers' expression of lack of adequate training for teaching (Rautiainen, 2015; Welch and Henley, 2014), consideration of music as a specialised area to be taught by specialised teachers (de Vries

and Albon, 2012; Stunell, 2010; Welch and Henley, 2014), government educational policies resulting in marginalisation of music education (CRDD, 2007; Rogerson, 2016; Webb, 2016), time constraints as a result of crowded curriculum (de Vries, 2017) and last but not least, non-external examination in music (CRDD, 2007; Delpont and Dhlomo, 2010; Stunell, 2010).

Data gathered from the interviews suggest that a number of issues which reflect the above outlined challenges for teachers inhibit effective teaching of music in the primary schools. In spite of the positive attitude and beliefs expressed towards teaching children music, all the respondents mentioned a number of factors which, they believe, are affecting the teaching of music in a negative way. In this section, I present a discussion on the identified challenges of teaching music associated with this study.

4.5.1 Knowledge and Skills for Teaching Music

All the teacher participants were observed providing some music experiences in the form of singing, playing improvised musical instruments and movement to their pupils. Notwithstanding their efforts, five of these teachers expressed concern about their competence for teaching music. They linked their inability to implement the complete music curriculum effectively with their educational background. They concluded that the music education they received during their pre-service education in the Colleges of Education was inadequate to equip them with the necessary knowledge and skills to teach music effectively. In a related phenomenon, all eleven primary school principals interviewed as part of Webb's (2016) research indicated that the expectations of beginning teachers to teach music were unrealistic due to the training model used for preparing primary school music teachers. The comment of Teacher A of School A on this issue is presented here:

At the teacher training college, we had sixty minutes singing lessons every Friday morning between 7.00 A.M. and 8.00 A.M. in the College's assembly hall. The music tutor led us to sing hymns and other songs during such periods. I still sing some of these songs with my students in the classroom. We also had one general music course during the second term in second year of our college education. Despite these experiences gained, I consider this course as not comprehensive enough to equip someone to teach music effectively. As I said, I can only lead my pupil[s] to sing. I find teaching the other topics in the syllabus quite difficult. It seems that the curriculum is developed with good intention but its practical implementation is very challenging.

As already identified in the literature review chapter of this study, all four experienced generalist teachers who participated in Stunell's (2010) study regarded teaching music as a weak area in their practice due to lack of adequate musical knowledge and skills. Webb (2016) also identified in a study that the majority of beginning teachers did not feel confident and competent to teach music in a classroom setting, a finding congruent with the story told by Teacher A of School A.

Teacher A in School B, on the other hand, reported that she has no problem at all and feels confident and competent to teach all the outlined topics in the syllabus. She believes that she had the necessary performing arts experiences prior to pre-service teacher training and also appropriate pre-service education in music, having taken three music and dance courses in college. Her admission on this issue confirms the result of a research conducted by Adjepong (2018) which concluded that positive engagements in the performing arts prior to enrolling in teacher education programmes motivate pre-service teachers to choose performing arts courses for study. This means that prior experiences in music before gaining admission to college for teacher training motivate students to select music courses for study, resulting in enhanced capacity to teach music after their training.

4.5.2 Teaching and Learning Materials

All the teachers reported the unavailability of teaching and learning materials as one of the challenges negatively affecting teaching and learning music. They raised this issue, emphasising that there are no materials such as pupils' text books, teachers' reference manuals, television sets, video, audio, compact disc, musical instruments and other materials required for effective teaching of music in the primary schools. Teacher B of School A narrated:

Teaching music requires special materials and equipment. It is very easy to state and say that, "use improvised and children's made musical instruments to teach", but you need original and quality materials to provide good quality education to learners.

In another comment on this issue, Teacher C of School A said:

Due to lack of these instruments, we have no opportunity to let our pupils see and touch them. I have never seen some of the listed musical instruments in reality throughout my life. What I normally do whenever children in my classroom ask me questions about them is, I download pictures of some of them from the internet through the use of my mobile telephone and ask them to come around in groups to have a look at them.

This teacher made it known that he solely bears the cost of using the internet to provide learning experiences to his pupils since such a resource is not provided by the school. The narrations of these teachers testify to the fact that the teachers, indeed, are faced with challenges to teach music effectively. Observations made throughout the study confirm these teachers' assertions. With the exception of some pupils' home-made instruments used during music activities, no tangible material associated with teaching and learning was seen. An expression of disappointment with regard to this issue was widely shown by all the teachers involved in this study.

4.5.3 Lack of In-Service Training

The research participants expressed their disappointment about the lack of opportunities to experience in-service training to update their knowledge, understanding and skills to teach music. They said that series of workshops and seminars are organised during every academic term by the Ghana Education Service for them purposely to improve upon their instructional method in the various subjects. However, music has, for quite a long time, not been part of such workshops as they mostly focus on the teaching of Literacy, Numeracy, ICT and Science. They expressed their concern about this phenomenon in the light of the perceived lack of adequate training for teaching music in the primary school. Commenting on this issue, Teacher C of School A stated that:

I have attended a lot of in-service training on teaching methodologies but music has never been part of such training workshops. It is however the subject that I need the most assistance to help me in my teaching career.

This participant explains further that, since there is no opportunity for him to engage in further learning for professional improvement in teaching music, he is always tempted to ignore teaching it as part of classroom activities. His comment further shows the extent of the marginalisation of music education in the primary school. De Vries (2011) identified similar phenomena in a study in which all the respondents said that they had no access to professional development programmes in music during their first year of teaching.

4.5.4 Physical Conditions

As observed in the two selected research sites and as already described at the initial stage of this chapter, all the curriculum subjects are taught in the same classroom. Special space and rooms for teaching music are not available. Music activities take place in the normal

classrooms, which are usually filled with tables and chairs, with cabinets placed at the back for keeping pupils books. Data gathered on this issue suggest that teachers are not very pleased with this situation. In sharing her opinion, Teacher A of School B said that:

At their age, you have to do a lot of singing with movement activities but there is not enough space in this classroom for such activities. As you saw, the classroom is occupied with tables and chairs, making movements a bit difficult. Sometimes, I am compelled to take the children out of the classroom to an open space whenever I plan to engage them in singing and movement activities.

On this same issue, Teacher C of School B complained of expression of displeasure by some colleague teachers in the upper primary classes who consider singing activities in the classrooms as noise making which disturbs teaching and learning activities in the school. Opinions shared by these two teacher participants indicate that they would have wished to provide music activities in special places dedicated for the subject. Under normal circumstances, specially designed spaces are required for effective teaching and learning of music to guarantee quality education for primary school pupils.

4.5.5 Lack of Time and Motivation

All the respondents indicated that, as a result of meeting targets of teaching and assessing pupils' learning in Mathematics, Ghanaian language, English, Natural Science, and Information and Communication Technology, which are considered as core subjects, they have little time to teach music. They explained that there is very little motivation to teach music in the schools due to lack of support from the educational authorities. On this issue, Teacher B of School B stated:

The district education directorate always demand results in the core subjects. Our pupils do not take external examination in the creative arts and so it lacks support from the school authorities. Due to this, we as teachers are also not encouraged to regard teaching music in a serious light.

In a similar situation, Delport and Dhlomo (2010) found the majority of teacher respondents involved in their study indicating lack of support from school authorities in teaching music.

Although teacher participants have initially shown positive attitudes toward the important role music plays in children's whole development, evidence suggests that, since music is not part of the subjects in which pupils are externally examined in, it is not considered as an important subject by either education authorities or classroom teachers.

4.5.6 Audio-Visual Technology

We live in a fast changing world, with new generations also changing rapidly in terms of adoption of lifestyle. Very influential technologies and technological equipment in our time include the computer, television, mobile phones, mp3, mp4, YouTube, and other software and electronic applications such as WhatsApp. The impact of these technologies and their related equipment on pupils is enormous, especially regarding the music they perform and listen to. A respondent in the current study complained about children's extreme dependence on the above mentioned technologies. Teacher C of School A believes that contemporary and popular music genres such as hip-life, hip-hop, rhythm and blues, rock, western pop, and rap are influencing school music negatively, making it very difficult for teachers to motivate pupils to learn school music. He narrated:

These children can sing all these new songs in the video-clips shown on television but they easily forget the words of traditional songs they are taught within a week. It seems they prefer songs on these social media to school songs. Sometimes, I become confused as to which type of song to introduce in the classroom, considering their dominant preference for these contemporary songs.

This participant's concern suggests that teachers are not employing contemporary and popular music as teaching materials in the primary school music classrooms. Contemporary social interactions make it impossible to avoid the impact of emerging technologies on children. Ko and Chou (2014, 44) state in concluding their research report that "technology instruments of music facilitate children performance in pretend play thus leading to more fruitful social interactions, increased imagination, learning motivation and recreation creativity for young children." It is very significant to motivate children to perform and listen to all types of music, using all available classroom equipment and technology. Using all types of contemporary music in the classroom may help the teacher to motivate pupils to take an active part in music and other activities in the classroom.

4.6 Managing and Addressing Challenges of Teaching Music

As in the previous section, primary school teachers are faced with various challenges in teaching music in the classroom setting. These challenges are as a result of some factors of which teachers are supposed to develop their own strategies and innovations to overcome in order to achieve the targets set out in the Creative Arts syllabus. There are a number of alternatives available for the teacher to use to make this happen. However, it is worth noting that teachers, on their own, may not be able to find solutions to some

of the teaching challenges they face. In spite of this, it is the responsibility of the teacher to make sure that challenges that create negative influence in the music classroom are minimised.

During the interview, teachers were asked to explain how they managed to overcome the challenges identified to promote music education in the classrooms. They were asked through probe questions to explain their actions for each of the identified challenges. However, some of them talked about only one or two strategies they adopt to manage the challenges they face in the music classroom. In the following paragraphs are the considerations and explanations of the said challenges and the related strategies employed to manage them based on the teachers' opinions shared through the interviews and the observation made by the researcher.

4.6.1 Challenge: Knowledge and Skills for Teaching Music

Five out of the six teacher participants said that they lack adequate knowledge and skills to teach the music curriculum comprehensively. They have already stated in an earlier section of this study that they face challenges in effective implementation of the music curriculum primarily due to their music education background. Giving their opinions of what they do to improve upon their practices in terms of teaching music, two teachers in School B said that they usually collaborate with their colleagues to plan their teaching. However, they said they are only able to engage their pupils in singing and movement activities. When it comes to providing musical learning experiences other than singing and movement, they send their pupils to the classroom of their colleague who serves as a resource person to them. De Vries (2011) and Wiggins and Wiggins (2008) identified a similar teacher ability in their research in which singing dominated music activities in primary school teachers classrooms. Teachers in School A argued that they do not have

any option as to how to manage the challenge of inadequate knowledge and skills in teaching music than to do the best they can by selecting contents and topics that are within their capability to teach.

On the issue of measures that should be adopted to address the identified challenge, they were of the view that opportunities should be made available for them to access in-service training and education in music to equip them with the basic knowledge and skills to effectively implement the curriculum in their classrooms. Sharing her opinion, Teacher B of School A said:

We need some sort of further education on how to teach music effectively in our classrooms. We really have problems in teaching the subject and the officers are aware of this and so I do not understand why they are not willing to include music in the termly workshops we have been attending. I think it must be included, as a matter of urgency.

4.6.2 Challenge: Lack of Teaching and Learning Materials

In view of the lack of teaching and learning materials affecting implementation of the music curriculum, teachers depend mostly on improvised drums to create rhythms to accompany singing and movement activities. Teachers believe that effective teaching and learning depend on the availability of appropriate and adequate teaching and learning materials. They said that, since primary school education is free, it is the responsibility of the government, through the Ghana Education Service and the Ministry of Education, to provide the necessary materials to aid teaching and learning music.

4.6.3 Challenge: Physical Conditions

Observation and interview data indicate that all the teachers use a similar strategy to overcome the challenge of inadequate physical conditions in the school. As already reported, there are no dedicated rooms for music activities. Hence, almost all music

teaching activities take place in the usual classrooms where all the other subjects are taught. The learners sit in rows, facing the board, with the teacher standing in front of the class facing the learners. Teachers adopt whole class teaching strategy interspersed with individual, pair and group music activities. Teacher A of School B explained that there is not enough space in her classroom; hence, music activities that require movements take place in available open spaces within the school. This innovation seemed to be a good solution to the challenge. She, however, complained about the unsuitability of this situation due to the open nature of the school environment and the effect of the weather conditions such as intense heat from the sunshine which may have negative effects on the children's health.

Indeed, in the above described circumstance, there is little that the teacher can do to improve upon the physical conditions of the school. It is the responsibility of districts, municipalities and metropolitan assemblies to ensure the provision and maintenance of adequate school physical infrastructure to boost teaching and learning to develop pupils' innate potential in music.

4.6.4 Challenge: Lack of Time and Motivation to Teach Music

In terms of how to manage and address the challenges of lack of time and motivation to teach music, three teachers provided similar explanations. In their narrations, they said that, although they have little time to teach music due to the immense pressure on them to meet targets of teaching and assessment in other subject areas, they integrate music in most of the subjects they teach in the classroom. They believe that this strategy makes up for the little attention music receives in the classroom. In any case, it has been found that integrating music into the elementary school curriculum boosts teachers' ability and confidence to teach music (Colwell, 2008; Hash, 2009). In his study of what beginning

teachers were teaching in their classrooms, de Vries (2011) observed that twenty-nine (29) out of forty-one (41) teachers identified to be teaching music on a regular basis integrate it with other curriculum subjects due to lack of time to teach music as a stand-alone subject. A respondent's (Teacher A of School B) comment reflecting on this observation is: "It really makes sense to integrate music with the other subjects to enable children relate all the learning experiences to what happens around them."

Teacher participants also indicated that pupils' responses to music activities also serve as a means of motivation for them to always integrate the art in their classroom activities.

4.6.5 Challenge: Audio-Visual Technology

Teachers seemed not to have much to say on the issue of the challenge they encounter in teaching music as a result of audio-visual technology. They admitted that children are ahead of them in terms of knowledge and skills of contemporary and popular musical forms and styles and they respond very actively to such types of music. Narrating his side of the story, Teacher A of School A said:

May be it is also time for me to consciously dedicate specific period of time each day to listen and watch some of these contemporary music in order to become abreast with current happenings. I need to do that to better understand my pupils' musical behaviour so that I can provide the appropriate guide in the classroom.

4.7 Opportunities for Teaching Music

It has already been identified in this study that generalist teachers lack adequate confidence and competence to teach music. In the review of the related literature chapter of this study, opportunities available to teachers for teaching music were identified. It is expected that teachers who perceive themselves as having inadequate education to teach music identify some opportunities available to be employed to provide learning

experiences to pupils. All teacher participants of this study were asked to share their opinions about this issue. Not much could be shared on the phenomenon by almost all the respondents. However, in comparison to the stories given by the other teachers, one of them was able to give somehow a comprehensive account of practices based on employing opportunities available to teaching music. A direct quotation of Teacher A of School B on this issue is presented below:

I know my pupils are very curious and they apply this curiosity in their musical play during break times and even at home. I consider this as an opportunity which can aid my classroom practices so in most cases I create space for them to display their self-acquired musical skills during music lessons for peer critique. Indeed, their knowledge and skills in performing contemporary songs with the dance accompaniment surpass[...] that of mine. So I draw on their expertise in that direction to aid teaching and learning. I allow them to perform such musical forms in my classroom and I have realised that whenever I adopt this strategy, my classroom becomes very lively and interesting.

This teacher's actions and practices are in line with the thinking of Dzansi (2004) which explains that pupils' experiences gained through informal music learning in the playground are very significant for classroom music education and therefore that teachers should allow their pupils to become co-teachers to boost teaching and learning music. Countryman (2014, 15) is of the view that "it is important to progress from having children imitate the teacher's rhythmic movements to providing children with regular opportunities to inaugurate their own rhythmic responses and to respond to peers." Allowing pupils who seemed to be musically competent the opportunity to display their skills in the classroom "provide[s] powerful modelling for their classmates" (Countryman 2014, 15). These pedagogical strategies will no doubt "maximise children's chances of success at participating in and initiating musical play" (Countryman 2014, 15).

4.8 Summary of Chapter 4

The data gathered revealed that participant teachers provide both planned and unplanned/spontaneous music experiences dominated by singing, clapping and movements for pupils, with much emphasis on performance to the detriment of composition.

Participant teachers showed positive belief and perception regarding the role music plays in pupil's lives. Teachers' responses reflected the different values they associated with music education such as music for emotional development, music for learning, music for leisure, music for cultural transmission and preservation, music for physical development, and music for social skills.

In spite of these beliefs and perceptions about music's contribution to the pupil, the teachers perceive teaching music as an activity that requires specialised knowledge and skills to be able to execute and therefore, should be handled by specialist music teachers.

Generally, teacher participants think that developmentally appropriate practice is a very important concept which must be adopted in the primary school classrooms.

Various challenges negatively affecting the teaching of music include lack of adequate training to teach, some government educational policies that result in the marginalisation of music education, lack of adequate time and motivation for teaching, lack of teaching and learning materials, and non-external examination in music, lack of in-service training in music for teachers, unsuitable physical conditions and influence of audio-visual technology on children. Teachers have adopted some measures such as collaboration with colleague teachers to plan and teach, taking pupils to available open spaces for some music activities, integrating music activities in teaching other curriculum subjects, listening and watching contemporary musical types update knowledge to support pupils'

learning in music. Participant teachers also believe that drawing on pupil's expertise in music in the classroom goes a long way in promoting effective teaching and learning in music.

CHAPTER 5

CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This study contributes to the understanding and importance of teaching music in the lower primary school. The aim was to assess and explore the current practices of generalist teachers in selected primary schools implementing the music curriculum in a developmentally appropriate manner. To this point, relatively little research has been conducted in Ghana to inform primary school educators in music education. The few studies done focused on difficulties teachers encounter in teaching the content of the primary school Creative Arts syllabus and not on instruction in the music classroom in terms of DAP. A research involving the totality of music teaching and activities in terms of strategies teachers adopt to teach, teachers' beliefs and perceptions of teaching, developmentally appropriate practice in the music classroom, challenges affecting teaching and opportunities available to teachers for teaching is, therefore, needed to be able to examine the impact of music education in the primary school.

In the final chapter of this study, a summary of the main findings is presented. Based on these findings, the implications for pre-service generalist teacher education and recommendations for improving music education in the primary school are given. The chapter concludes with the limitations of this study and some recommendations for further research.

5.2 Summary of the Main Findings

Findings of this current study suggest that music activities are provided on a regular basis by teachers for lower primary school pupils. Singing, body movements and playing improvised musical instruments dominated classroom music experiences provided for

pupils. By extension, emphasis was placed on performance rather than a balance between composition, performance and listening activities as described in the official curriculum. Documents studied showed that teachers selected topics which they considered as not difficult, suggesting that content or topics of music taught fall short of the expected total experiences planned in the Creative Arts syllabus.

In providing the experiences, unplanned music activities dominated planned music lessons. Unplanned music activities flowed frequently in the form of spontaneous singing as part of the whole class teaching and learning activities. In the planned music lessons, teachers adopted similar techniques and strategies for teaching. Instructions were mostly teacher-directed, employing rote-method of teaching with storytelling, demonstrations and modelling of singing and movements by teachers and imitation by pupils through the phrasal approach: that is, singing and movement were taught in phrases. The text or lyrics of songs used were in the Ghanaian language (*Twi*) and in English.

Teacher participants said that some of the instructional methods they use to teach music are different while others are similar to what they use to teach other curriculum subjects, basically due to the special nature and characteristic of music as an aesthetic art. Pupils' responses were quite positive as they were organised in pairs, individuals and groups for music activities in the classrooms but with less emphasis on teamwork and collaborative learning. Moreover, records on their participation in all musical learning were not comprehensive. Data gathered from documents study showed that teachers depend on only one source of assessment technique, which is paper and pencil or written work, to arrive at decisions on pupils' learning in music. This study considers this as inadequate since each child responds to music in his or her own way and, therefore, applying

multiple assessment techniques to determine their learning in music is considered to provide a balance and fair decision on each child (Manford, 1996; NAEYC, 2009).

During the interviews, the respondents showed positive beliefs about the value of music to pupils' lives and they emphasised the necessity and importance of including music in the primary school curriculum. Teacher participants reported that music is very crucial and contributes significantly to pupil's learning, leisure, social skills, emotional development, motivation to learn, physical development, cultural transmission and preservation. These strongly held beliefs about music's contribution to pupil's holistic development may positively influence teachers' responsibility and interest in teaching music.

Notwithstanding the positive beliefs teachers have shown about the contribution of music to the child's development, they have the perception that music is a special subject and, therefore, should be taught by specialist music teachers because they (participant teachers) lack adequate training to teach the subject. This finding demonstrates similar findings of many studies in which primary school teachers consider teaching music as a special area which should be the responsibility of special teachers (de Vries and Albon, 2012; Stunell, 2010; Welch and Henley, 2014).

Prior to discussions with teachers about developmentally appropriate practice, they seemed not to have much knowledge about the concept. However, their opinions reflected some interpretations about DAP in the classrooms. They were of the view that their actions in the music classrooms and the planned music activities in the Creative Arts syllabus align with DAP as an educational concept and concluded that this concept is very important and must be applied in teaching music.

Findings of this study also indicate that various constraints prevent effective implementation of the music curriculum in the primary school. According to reports by teachers in this research and data from observations made, these challenges are as a result of lack of adequate knowledge and skills for teaching, lack of adequate teaching and learning materials, lack of opportunity for in-service training to update teacher's knowledge and skills in teaching music, inappropriate physical conditions for teaching, lack of time and motivation to teach, and influence of audio-visual technology on pupils musical behaviour and taste.

Some measures and strategies teachers have adopted to overcome these identified challenges include collaboration with a colleague teacher for planning and implementing music lessons, engaging pupils in music and movement activities that require more space in available open areas within the school environment and integrating music in many non-musical classroom activities. Meanwhile, drawing on pupils' musical expertise and experiences gained informally in classroom music teaching was reported by a teacher as an opportunity to promote music education in the classroom. They have also realised the need for them to be abreast with contemporary popular music which seems to dominate children's musical preference in order to guide and promote pupil's learning in the subject.

5.3 Implications of Findings for Teacher Education

Confidence and competence enhance teachers' capabilities in the classroom. Teachers are expected to acquire this confidence and competence in pre-service education to enable them to teach music (Heyning, 2011). In this study, it has been identified that pre-service teachers do not offer the full complement of music and Performing Arts courses in the Colleges of Education primarily due to the structure of the college curriculum. Just

a minority choose to enrol in the elective pedagogical courses (Principles and Methods of Teaching the Performing Arts 1 and 2). If primary school teachers are to provide effective teaching that gives children the opportunity to learn and develop their musical potential, then, it is very crucial to make offering all the three Performing Arts courses for the DBE in the Colleges of Education a requirement for pre-service generalist teachers. It is evident in this study that the few teachers who took up the full complement of these courses are able to provide comprehensive and effective musical learning experiences to their pupils.

The findings of this study indicate that teachers find it quite challenging to interpret the music curriculum fully to put it into practice, due to the fact that their pedagogical formation in music is not adequate. They normally select few topics usually based on singing and movements to teach. This is due to the fact that most pre-service teachers did not offered the full complement of the Performing Arts courses in college. This calls for the need to support continuous professional development in teaching music for practicing teachers which, at present, seems to be lacking. The Ministry of Education, Ghana and the Ghana Education Service should consider giving support by way of organising series of in-service training and workshops to upgrade and update teachers' knowledge and skills in teaching music in the primary schools. It is suggested that music educators in the colleges of education and in the various universities be engaged as resource persons for such training workshops.

In their case study on music education in a School in Victoria, Australia, de Vries and Albon (2012) found that the principal and the assistant principal of the school played a key role in accessing and gaining funds to acquire special music facilities for teaching and learning and also provided a budget for professional development in music for the

entire teaching staff. This finding suggests that head teachers can take the initiative to solicit for funding from various education-based non-governmental organisations with the aim of acquiring music teaching resources to ensure effective teaching for improvement in children's learning.

In terms of review of the curriculum of all the Performing Arts courses being mounted in the Colleges of Education, it is hoped that the reforms being currently implemented will ensure providing primary school teachers with extensive music education that will equip them with adequate knowledge and skills in music from a variety of genres, types and styles to enable them cope with demands of the primary school music curriculum. The consideration should, however, be extended to the inclusion of developmentally appropriate practice in Colleges of Education music curriculum to equip pre-service teachers with this educational concept to improve their practices in the primary school music classroom.

The advent of technology and the development of various music and teaching software make it imperative to bring teachers on board. Observations made during teaching and learning revealed that teachers were not fully applying technology to aid teaching in the music classroom. The impression created by this researcher is that these teachers lack adequate knowledge to use technology to teach music. Based on this, there is an urgent need to consider the integration of information and communication technology in the Performing Arts courses in the Colleges of Education to equip pre-service teachers with the necessary ICT skills to be able to apply these skills in their future music classrooms. In the concluding part of his research report, de Vries (2017, 20) stated that “informal networks such as Facebook groups have the potential of allowing novice teachers of music to interact and support each other and draw on the expertise of more experienced

teachers of music.” Indeed, it constitutes another dimension within the context of using ICT in teaching music which teachers should be encouraged to apply in their practice to aid them in the music classroom.

5.4 Recommendations for Improving Music Education in the Primary Schools

Findings of this study indicate teachers’ lack of adequate training to teach music in the primary school. This issue has consistently been reported in various researches about music education in primary schools. Based on this, it is recommended that the Ministry of Education, through the Ghana Education Service, should consider using specialist music teachers to be in charge of music education in the lower primary classrooms. Alternatively, these specialist teachers could be used as resource persons or mentors to support generalist teachers in teaching music (Webb, 2016).

Hallam et al. (2009) identified a possible way of teaching music effectively through collaboration with specialist music teachers. Hash (2009) is also of the view that teaching music should be the responsibility of specialist teachers. De Vries and Albon (2012) observed that the presence of a specialist music teacher goes a long way in improving the teaching of music in the primary school. Wiggins and Wiggins (2008) report that sixty-one per cent (61%) of teachers involved in their study had assistance from music education specialists in planning and teaching music. Again, as identified in one of the primary schools involved in this research and as a workable solution, collaboration and team teaching with specialist teachers of the subject in the primary school music classroom should be extensively explored.

As it is now, music is not given the needed attention by the educational authorities in Ghana. From the findings of this research, it seems to be among the most marginalised subjects in the school curriculum. It is important to recognise the role music plays in children's holistic development so that the necessary support is offered to serve as motivation for teachers to teach. To this end, a concerted effort is needed to supply teaching and learning materials such as pupils' course books and teachers teaching manuals, audio-visual aids, a variety of musical instruments and related materials for the teaching of music in the lower primary classrooms. The Ghana Education Service should consider this as a priority.

Primary school pupils of today are knowledgeable about technology. Indeed, the characteristics and nature of the twenty-first century learner demand that teachers integrate information and communication technology in the classroom. Availability of ready-made music software packages which allow teachers to provide listening and observing experiences for learners also require minimal programme knowledge on the part of teachers. With a computer and a sound output device, pupils could be guided to work in groups, pairs and individuals to explore, imitate and practice musical skills through listening and observing various music performing styles. In view of this, primary school teachers should be supported, motivated and encouraged to apply ICT in teaching music. Using ICT will hopefully "encourage greater engagement in children's explorations" (Acker, Nyland and Niland 2015, 72) of music, movement and playing of instruments to develop their knowledge and skills to enhance learning.

Lack of space for music and movement activities was observed and also echoed by teachers involved in this study. The nature of music, with its related sound making and movements, requires special rooms where such sounds and movement activities could be

conveniently practised. There is, therefore, the need to create such a space in all primary schools to facilitate music activities. The Ministry of Education should consider converting some of the existing classrooms into dedicated rooms for music and movement activities to motivate teachers and learners to teach and learn music effectively.

5.5 Limitations of this Study

There are some limitations associated with this research. The sample represents a snapshot within one of the ten regions in Ghana. The study was limited to two primary schools in the Afigya Kwabre District in the Ashanti Region of Ghana. The participants included six lower primary school teachers who possess Diplomas in Basic Education. Similarly, data collected were limited to teaching music in the lower primary classroom. Again, three months were used to collect data and this may have resulted in obtaining a fraction of information regarding the many issues concerning music teaching and learning in the primary school.

5.6 Suggestions for Further Research

This study focused on six generalist teachers' perspectives on teaching music in the primary school. Further research should include larger samples from various primary schools within the Ashanti Region of Ghana to maximise the understanding of the phenomenon under study.

In view of the policy of a single teacher in charge of all curriculum subjects in the primary school with emphasis on the 'core' subjects and the multitude of assessments to be met which normally results in giving less attention to music, there is the urgent need for

further research regarding how music can be functionally integrated into all the other study areas in the lower primary classroom to promote learning in Ghana.

Further research is needed to explore DAP in teaching music to better understand how the concept can be applied functionally in the music classroom in the Ghanaian context.

A finding of this study indicates that some of the pupils' expertise in performing music surpasses that of their teachers. This suggests that there is the need for further research into how best to improve music in pre-service generalist teacher education in Ghana.

It is my fervent hope that the findings, implications and recommendations of this study will encourage the Ministry of Education, the Ghana Education Service, head teachers, classroom teachers, civil society and parents to collaborate to provide support for effective music education for pupils in the primary schools.

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APPENDICES

APPENDIX A: RESEARCH ETHICS CLEARANCE CERTIFICATE



COLLEGE OF HUMAN SCIENCES RESEARCH ETHICS REVIEW COMMITTEE

28 August 2018

Dear Mr B Adjepong

Decision: Ethics Approval from 28 August 2018 to 27 August 2019

NHREC Registration # : Rec-240816-052

CREC Reference # : 2018-CHS-0060

Name : B Adjepong

Student #: 61892335

Researcher(s): B Adjepong

Supervisor(s): Prof M Duby
Department of Art and Music
University of South Africa
dubym@unisa.ac.za

Strategies of teaching music in selected primary schools in Ashanti region of Ghana

Qualification: PhD (Music)

Thank you for the application for research ethics clearance by the Unisa College of Human Sciences Research Ethics Committee for the above mentioned research. Ethics approval is granted for one year.

The medium risk application was reviewed and expedited by the Chair of College of Human Sciences Research Ethics Committee on 28 August 2018 in compliance with the Unisa Policy on Research Ethics and the Standard Operating Procedure on Research Ethics Risk Assessment.

The proposed research may now commence with the provisions that:

1. The researcher(s) will ensure that the research project adheres to the values and principles expressed in the UNISA Policy on Research Ethics.
2. Any adverse circumstance arising in the undertaking of the research project that is relevant to the ethicality of the study should be communicated in writing to the Department of



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Telephone: +27 12 429 3111 Facsimile: +27 12 429 4150
www.unisa.ac.za

Psychology Ethics Review Committee.

3. The researcher(s) will conduct the study according to the methods and procedures set out in the approved application.
4. Any changes that can affect the study-related risks for the research participants, particularly in terms of assurances made with regards to the protection of participants' privacy and the confidentiality of the data, should be reported to the Committee in writing, accompanied by a progress report.
5. The researcher will ensure that the research project adheres to any applicable national legislation, professional codes of conduct, institutional guidelines and scientific standards relevant to the specific field of study. Adherence to the following South African legislation is important, if applicable: Protection of Personal Information Act, no 4 of 2013; Children's act no 38 of 2005 and the National Health Act, no 61 of 2003.
6. Only de-identified research data may be used for secondary research purposes in future on condition that the research objectives are similar to those of the original research. Secondary use of identifiable human research data require additional ethics clearance.
7. No field work activities may continue after the expiry date (**27 August 2019**). Submission of a completed research ethics progress report will constitute an application for renewal of Ethics Research Committee approval.

Note:

*The reference number **2018-CHS-0060** should be clearly indicated on all forms of communication with the intended research participants, as well as with the Committee.*

Yours sincerely,



Signature : SURYA CHETTI

Prof AH Mavhandu-Mudzusi
Chair : CHS Research Ethics Committee
E-mail: mmudza@unisa.ac.za
Tel: (012) 429-2055



Signature :
Professor A Phillips
Executive Dean : CHS
E-mail: Phillipa@unisa.ac.za
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APPENDIX B: REQUEST FOR PERMISSION TO CONDUCT RESEARCH

DEPARTMENT OF VISUAL ARTS, ART HISTORY AND MUSICOLOGY

REQUEST FOR PERMISSION TO CONDUCT RESEARCH AT XXXXX

PRIMARY SCHOOL, AFIGYA KWABRE DISTRICT, GHANA

DEVELOPMENTALLY APPROPRIATE STRATEGIES OF TEACHING

MUSIC IN SELECTED PRIMARY SCHOOLS IN ASHANTI REGION OF

GHANA

Date	9TH November, 2017
Contact Person	XXXXXXXXXX
Contact Person building Number	XXXXXXXXXX
Contact Person Department	XXXXXXXXXX
Contact Person Phone Number	XXXXXXXXXX

Dear Head teacher,

I, Benjamin Adjepong am doing a research with Marc Duby, a Professor in the Department of Art History, Visual Arts and Musicology at the University of South Africa. We are inviting you to participate in the study entitled **Developmentally Appropriate Strategies of Teaching Music in Selected Primary Schools in Ashanti Region of Ghana.**

The aim of the study is to assess current practices of teaching music in terms of developmentally appropriate practice in primary school.

Your school has been selected because your teachers include music activities on regular bases in their classrooms.

The study will entail observations of teachers' music lesson presentations, interviews with teachers to share their perspectives about teaching music and analysis of documents relating to music education in their classrooms.

In the event of identifying any teaching-learning gap in music, the study will make a recommendation of professional development that links up with new development in the teaching profession field to result in change of skills, knowledge, attitude and behaviour of classroom teachers. It is anticipated that this will strengthen the quality of music teaching in primary schools thereby satisfying pupils' needs.

Potential risk is likely to be a demand on participant's time which is likely to cause a minimal inconvenience to them (participants).

Feedback procedure will entail provision of findings of this study to you upon request to the researcher or the supervisor of this research.

Yours Sincerely

Benjamin Adjepong

Signature

APPENDIX C: RESEARCH PARTICIPANTS INFORMATION SHEET

DEPARTMENT OF ART HISTORY, VISUAL ARTS AND MUSICOLOGY

RESEARCH PARTICIPANT INFORMATION SHEET

9th November, 2017

Title: **Developmentally Appropriate Strategies of Teaching Music in Selected Primary Schools in Ashanti Region of Ghana**

Dear Prospective Participant,

My name is Benjamin Adjepong and I am doing a research with Marc Duby, a Professor in the Department of Art History, Visual Arts and Musicology toward a Doctor of Philosophy (Music) at the University of South Africa.

We are inviting you to participate in the study entitled: **Developmentally Appropriate Strategies of Teaching Music in Selected Primary Schools in Ashanti Region of Ghana**. The aim of the study is to assess current practices of teaching music in terms of developmentally appropriate practice.

You are being selected to participate in this study primarily due to the regular inclusion of music activities in your classroom.

You will basically act as informant and be observed during music lessons in your classroom for approximately four weeks. You will provide your perspectives about teaching music in the primary school. The study will involve interviews, observations and analysis of document related to teaching music in your classroom.

Questions that will be asked during the interview sections will be related to teaching music in your classroom and will be based on the following themes:

- Strategies of Teaching Music
- Beliefs and Perceptions about Teaching Music
- Developmentally Appropriate Strategies of Teaching Music
- Challenges of Teaching Music
- Opportunities for Teaching Music.

Participation in this study is voluntary and you are free to withdraw at any time without giving any reason. If you decide to take part, you will be given this information sheet to keep and be asked to sign a written consent form.

In the event of identifying any teaching-learning gap in music, the study will be make a recommendation for professional development programmes that links up with current and new development in the teaching of music to result in change of behaviour, skills, attitude and knowledge of classroom teachers to strengthen the quality of teaching thereby satisfying students' needs.

Anticipated inconvenience of taking part in this study is likely to be a demand on participant's time especially the periods that will be used for the face to face interviews.

No one will be able to connect information or answers you give to your name. Fictitious code numbers will be assigned to answers you give and you will be referred to as such in the research report and any publication that may come out of the study. Records that identify you will be available only to people working on the study such as the Research Ethics Committee, unless you give permission for other people to see the records.

No payment will be made to any participant. The study will be conducted in your school and therefore you may not incur any cost in relation to participation in the study.

If you would like to be informed of the final research findings, please contact Benjamin Adjepong on +233244992236 or ben.adjepong@yahoo.com. Should you have concern about the way in which the research has been conducted, you may contact Professor Marc Duby through +277124296895 or dubym@unisa.ac.za.

Thank you for taking time to read this information sheet.

Benjamin Adjepong

Signature

APPENDIX D1: LETTER OF PERMISSION TO CONDUCT RESEARCH

GHANA EDUCATION SERVICE AFIGYA KWABRE DISTRICT, ASHANTI REGION

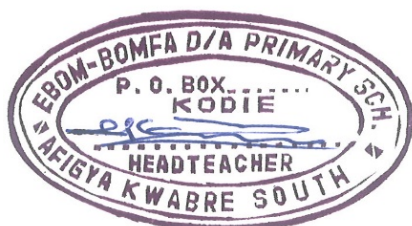
District Assembly Primary School,
Ebom-Bomfa.
2018/09/11

Dear Mr. B. Adjepong,

RE-REQUEST FOR PERMISSION TO CONDUCT RESEARCH

I write in response to your letter requesting to conduct a research in this school and wish to inform you that permission is granted to that effect. I however, request that you do not disturb teaching and learning activities during the period of your research activities in this school. You should also provide a copy of the research findings to this school.

I wish you a fruitful study period.



Headteacher

APPENDIX D2: LETTER OF PERMISSION TO CONDUCT RESEARCH

GHANA EDUCATION SERVICE
AFIGYA-KWABRE DISTRICT, ASHANTI REGION

Roman Catholic Primary School,
Wawase.
11th September, 2018.

Dear Mr. Adjepong,


REQUEST FOR PERMISSION TO CONDUCT RESEARCH

With reference to your letter dated 9TH of November, 2017 on the above stated subject, permission is granted for you to carry out your research in this school. You should however take note of the following condition:

- That teaching and learning activities are not disturbed during the period of the study.

You are kindly reminded that breaching the above stated condition may result in withdrawing the permission granted.

Thank you and I wish you success in the research activity.

WAWASE R/C PRIMARY SCH
P. O. BOX 36, MAMPONTEN


HEADTEACHER
DATE -----

Headteacher

APPENDIX E: CONSENT TO PARTICIPATE IN THIS STUDY

RESEARCH TITLE: **Developmentally Appropriate Strategies of Teaching Music in Selected Primary Schools in Ashanti Region of Ghana**

I _____, confirm that the person asking my concern to take part in this research has told me about the nature, procedure, potential benefits and anticipated inconvenience of participation.

I have read and understood the study as explained in the information sheet.

I have had sufficient opportunity to ask questions and I am prepared to participate in the study.

I understand that my participation is voluntary and that I am free to withdraw at any time without penalty.

I am aware that the findings of this study will be anonymously processed into a research report, journal publications or conference proceedings.

I agree to the recording of interviews, observations and document study.

Participant Name and surname _____

Participant Signature _____ Date _____

Researcher's Name Surname _____

Researcher's Signature _____ Date _____

APPENDIX F: THE INTERVIEW GUIDE

A. INTRODUCTION

1. Establish rapport by thanking interviewee for willing to take part in the study and making
time available for the interview
2. Explain the purpose and motivation of the interview to respondent
3. Give time line: (interviews with each participant should take approximately 20 minutes
each day for four days in a week for two weeks)
4. Address the issue of confidentiality and recording of interview
5. Allow interviewee to ask questions concerning the nature of the interview question.

B. PARTICIPANT'S BACKGROUND INFORMATION

Please tell me about yourself (Researcher asks guiding questions to verify information about respondent's age, educational background and qualification, musical training and number of years taught in the primary school).

C. STRATEGIES OF TEACHING MUSIC

1. How many students are in your class?
2. What is the average age of students in your class?
3. How often do you include music activities in your teaching? (Prompt: Number of periods/hours per week or term).
4. How do you prepare before teaching music to your students?
5. Which music activities do you engage your students in? (Prompt: Describe the music activities).
6. How do you deliver these music activities to your students?
7. Why do you choose these particular methods of delivering music activities?
8. How are the methods you choose for teaching music different or similar to those you use to teach other subjects?
9. How do students respond to the music activities you deliver in the classroom?
10. How do you assess your pupils' learning in music?

D. TEACHERS' PERCEPTIONS AND BELIEFS ABOUT TEACHING MUSIC

1. What are your views about the importance of music to children's growth and development?
2. How do these views affect your teaching music in the classroom?

E. DEVELOPMENTALLY APPROPRIATE STRATEGIES OF TEACHING MUSIC

1. What does the term "developmentally appropriate practice" mean to you?
2. How do you apply this concept in your music lessons and classroom?
3. Do you think it is an important concept in teaching music?

F. CHALLENGES OF TEACHING MUSIC

1. What challenges do you encounter in teaching music?
2. Why do you think you encounter such challenges?
3. How do you manage these challenges?
4. What measures do you suggest should be adopted to address these challenges?

G. OPPORTUNITIES FOR TEACHING MUSIC

1. What opportunities have you identified in helping you plan and teach music?
2. How do you make use of these opportunities?
3. How effective are these opportunities to your teaching in the music classroom?

H. Do you have any further issue relating to teaching music to share with me?

Thank you for your cooperation.

APPENDIX G: INTERVIEW TRANSCRIPT, TEACHER A OF SCHOOL B

Interviewer: Good afternoon. Once again, my name is Benjamin Adjepong, a Ph.D. (Music) candidate of the University of South Africa. As I have already informed you, I am undertaking a research study with the primary aim of assessing the current practices of how generalist primary school teachers organise musical learning experiences in terms of developmentally appropriate practice for lower primary pupils. This interview is conducted to gather information pertaining your experiences and perspective in respect of the aim of this study. I will not use your name anywhere in this study. Records of whatever you will say will be kept in confidence and no one will be able to relate the information to you. You are not obliged to participate in this study. You can stop at any point if you wish to discontinue without any punishment. I however encourage you to respond to all my questions objectively to help me have a better understanding of what I am studying. Each face to face interaction with you should take approximately 20 minutes. I therefore need your consent to proceed.

Interviewer: Now, kindly tell me about yourself: How old are you?

Respondent: I am twenty-seven years old.

Interviewer: What is your highest educational qualification?

Respondent: I have a Diploma in Basic Education.

Interviewer: For how long have you been teaching in the lower primary?

Respondent: For the past three years now.

Interviewer: What is your music education background?

Respondent: I offered three music and dance courses in the College of Education. Again, I have been a chorister in my community church for the past eight years. In both secondary school and in College of Education, I took active part in the activities of the

choir. I was also a member of the traditional music and dance group in college and I believe the experiences I have had so far are helping me to guide music activities in my classroom.

Interviewer: How many pupils are in your classroom?

Respondent: There are thirty-two of them.

Interviewer: What is the average age of pupils in your class?

Respondent: Ehh, about seven years.

Interviewer: So what subjects do you teach in your class?

Respondent: I am solely responsible for teaching the entire lower primary subjects.

Interviewer: And how often do you include music activities in your teaching?

Respondent: Oh, as often as possible. It forms part of the Creative Arts curriculum and it is time tabled. Music as part of dance and drama is allocated three periods of thirty minutes each in a week. In fact, apart from these periods, I integrate it in most of the subjects that I teach.

Interviewer: Madam, why do you integrate it in other subject?

Respondent: I have realised that, teaching some concepts through music makes learning easier for my pupils. It really makes sense to integrate music with the other subjects to enable children relate all the learning experiences to what happens around them.

Interviewer: How do you prepare before teaching music?

Respondent: Well, as all teachers do and also as a requirement, I study the syllabus to prepare weekly forecast for each term of the academic year. Based on this forecast I prepare lesson plans for each lesson that I teach. I always make sure to gather the necessary teaching and learning materials for each lesson. Of course I also read around the topic I plan to teach before teaching. In fact, I want to state that music for children in the primary school is mostly practical activities. This is even emphasised in the syllabus

and therefore all teachers should be able to provide such practical experiences for children. I am able to perform most of the tradition music and dance forms and yet what I normally do as part of my preparation to teach music is that, I watch some videos on children traditional music and dance which I have downloaded from YouTube to consolidate my knowledge and skills before going to the classroom. Occasionally, I show some of these videos to my pupils and I believe this strategy is helping me to provide interesting music experiences in my classroom.

Interviewer: Why do you do these things before teaching?

Respondent: Ow, ehh just to make sure that I teach effectively and my pupils also learn with ease.

Interviewer: I want you to describe the music activities you use to engage your pupils.

Respondent: Well, I always manage to provide experiences in almost all the music activities outlined in the syllabus to my pupils, but the dominant among them are singing, movement and dancing, musical games, and playing of musical instruments.

Interviewer: Now tell me all that you do when delivering music activities to your pupils.

Respondent: Sure. You see, the content as described in the syllabus is practically based. So what I normally do is engage my pupils in brief discussions of what to be taught and learn. After this, I generally demonstrate the act to be learnt to for my pupils to observe and imitate. I sometimes precede the teaching of songs in particular with telling short stories that relate to the songs. I allow them to accompany songs with drumming on their improvised drums.

Interviewer: Why do you employ strategies to teach music in your classroom?

Respondent: It is my belief that combining discussions, demonstrations, imitation, singing, dancing and playing of musical instruments motivate pupils to involve themselves actively in music lessons.

Interviewer: So how different or similar are the strategies you use for teaching music from teaching other subjects?

Respondent: Some methods I use to teach music are different while others are also similar to what I use to teach other subjects. For example, I use demonstrations to teach both singing in music and pronunciation in English. Most learning activities in music are accompanied by physical movements while activities associated with learning English reading are not.

Interviewer: How do your pupils respond to your music instructions?

Respondents: Ah, my pupils always respond actively and positively to music activities in my classroom. They just love engaging in musical acts and sometimes a few of them enquire from me to know when the next music lesson will be held.

Interviewer: How do you assess your pupils' learning in music?

Respondent: Ya. Since almost all my lessons are practically based, I mostly observe their actions to determine how they have mastered what I have taught. For record purposes, I allow them to draw their impression about their musical experiences gained in the classroom for marking and scoring.

Interviewer: Okay. Now I want to know your views about the importance of music to children's growth and development.

Respondent: Great, great. In fact, I consider music as a very powerful tool that helps children to develop various competencies. It contributes to their learning, help to enhance their social and emotional responsiveness, and even their speaking skills.

Interviewer: If so, then how do these views influence your teaching in the music classroom?

Respondent: I have realised how easy teaching and learning becomes when music is employed in the classroom. I remember as a primary school child how some of my

teachers used music to teach a lot of mathematics, English and science concepts in the classroom. I still remember those concepts whenever I hear the melodies they used to teach us. In view of this, I usually set some learning tasks to songs for my pupils to sing and you will be amazed at how fast they usually learn such task through singing. This strategy really makes teaching relatively easy for me. You see, music is loved by all children. It forms part of their world. I therefore see it as an area where all teachers should consider teaching in their classrooms.

Interviewer: Madam, What does the concept ‘developmentally appropriate practice’ mean to you?

Respondent: Developmentally appropriate practice! Ehh, let me use a scenario to try to explain it. You see, pupils should be familiar with and relate well with materials being employed by the teacher to educate them otherwise all the effort in the classroom will be a complete failure. The teacher needs to consider the cultural environment, academic needs and strength of the group of pupils he or she teaches to plan lessons. Most of the examples I use to teach are materials can be found in the child’s environment and this helps them to relate well with what I try to help them learn. Again, children’s learning are very effective when they are provided with appropriate learning materials. They are very curious and therefore providing them with the appropriate learning materials helps them to explore to create knowledge for themselves. I hope you understand what I am trying to explain.

Interviewer: Oh yes, and how do you apply the concept you have just explained in teaching music?

Respondent: Well, I base my teaching on the content of the syllabus which I belief also reflect developmentally appropriate practice. Most of the music activities in the syllabus are designed based on the experiences of the pupil. For example, in the class in which I

teach, I am supposed to guide my pupils to create their own rhythms to accompany activities such as matching and walking, using their own improvised musical instruments. Children already engage in such activities on their own during break time in school. So it becomes relatively easy to guide them through this in the classroom. There are a lot of such planned activities in the syllabus which children already engage in and practice on their own. Since we teach to meet children's learning needs, it is very important also to arrange the classroom to promote children's engagements. I normally try to set the classroom environment to promote engagements with my pupils. Sometimes, I re-arrange their sitting arrangements to promote pairs and group work.

Interviewer: Okay, so do you think developmentally appropriate practice is an important concept in teaching music?

Respondent: Oh yes of course. It is a very important concept to be applied in teaching music. As I said earlier on, I believe that my pupils enjoy the entire music tasks I set in the classroom. They consider music in the classroom as fun and always respond to it positively and actively. As such, I presume that they understand the content of my music lessons which also infers that my teaching strategy is developmentally appropriate at my pupils' level. I believe the concept is very important in terms of teaching music at this level.

Interviewer: Very well. Now I want to know the challenges you encounter in teaching music.

Respondent: A lot. Quite a lot. You saw how difficult it was for me to teach in my classroom. We have no special room for music activities. At their age, you have to do a lot of singing with movement activities but there is not enough space in this classroom for such activities. As you saw, the classroom is occupied with tables and chairs making movements a bit difficult. Sometimes I am compelled to take children out of the

classroom to an open space whenever I plan to engage them in singing and movement activities. I have not been provided with any teaching and learning material for music activities since I began teaching in this school. You may not believe it but I have not benefitted from any in-service workshop or training in music. It is very worrying because as a teacher I need knowledge on new trends in teaching the subject.

Interviewer: And why do you think you encounter such challenges?

Respondent: Oh. I think there is lack of commitment on the part of the educational authorities toward music education. You see, the subject is not examinable during the basic education certificate examination so the officers consider the subject as not important and therefore do not give the needed support in teaching the subject.

Interviewer: Madam, so how do you manage these challenges?

Respondent: I have already explained to you that occasionally; I provide music experiences to my pupils outside the classroom due to lack of adequate space. I also make use of improvised materials for music activities.

Interviewer: So what measures do you suggest should be adopted to address these challenges?

Respondent: Support, support, support. The officers should be committed in supporting the teaching and learning by improving upon the physical infrastructure to include special areas for music. Regular supply of musical instruments and other teaching materials to us should be considered seriously, and of course, we should be given the opportunity to attend in-service training in teaching music. The challenges are numerous but I think that these three remedies will do for now.

Interviewer: Madam, so what opportunities have you identified in helping you to plan and teach music?

Respondent: I know my pupils are very curious and they apply this curiosity in their musical play during break times and even at home. I consider this as an opportunity which can aid my classroom practices so in most cases I create space for them to display their self-acquired musical skills during music lessons for peer critique. Indeed, their knowledge and skills in performing contemporary songs with the dance accompaniment surpasses that of mine. So I draw on their expertise in that direction to aid teaching and learning. I allow them to perform such musical forms in my classroom and I have realised that whenever I adopt this strategy, my classroom becomes very lively and interesting.

Interviewer: Ok. So how do you make use of these opportunities?

Respondent: I draw on their expertise to aid teaching and learning. I allow them to perform such musical forms in my classroom and I have realised that whenever I adopt this strategy, my classroom becomes very lively and interesting.

Interviewer: Madam, how effective are these opportunities to your teaching in the music classroom?

Respondent: Very very effective. Since my pupils share their experiences in the classroom and also respond positively to their mates' and my teaching, I believe this strategy is very effective.

Interviewer: At this point I would want to know if you have any further issues relating to teaching music to share with me.

Respondent: Well, that is all that I can share with you.

Interviewer: This is the end of the interview. Thank you for your cooperation.

Respondent: You are welcome.